

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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QUEEN'S HALL (SMALL),  
SATURDAY AFTERNOON, May 23, at 2.30.

String Quartet in D ..	..	..	..	..	Bordone.
String Quartet in B flat ..	..	..	..	..	W. H. Speer.
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THE MUSICAL COMPETITIONS in connection with the International Music Trades Exhibition will be held from July 10 to July 21 next. They will include Vocal (four), Pianoforte, Violin, Organ, and Choral contests, with Prizes value One Thousand Pounds; also, Gold and Silver Medals. For full particulars, address, Music Trades Exhibition, Broad Street House, E.C.

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Midsummer Term began April 30.  
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Prospectus, Entry Forms, and all information may be obtained from the Secretary.  
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The MIDSUMMER HALF-TERM will commence on June 10. Syllabus and official entry forms may be obtained at the College, Prince Consort Road, South Kensington.

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Prospectus and further particulars of the Secretary.

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The Solo-playing Tests for the Fellowship Examination in July will be:—Toccata in D minor, W. G. Wood (Novello and Co.); Prelude (in 3-2 time) and Fugue in G major, Bach (No. 2, Book 4; Peters, and in Book 7, Novello's edition); Finale, Sonata in C minor, Reubke.

The Midsummer Fellowship Examination will be held on July 13, (14, Paper Work day), 15, 16, 17; Diploma Distribution, 18.

The Associate Examination will take place on July 20 (21, Paper Work day), 22, 23, 24; Diploma Distribution, 25.

The Annual College Dinner will take place on June 2, at 7, at the Holborn Restaurant.

The Annual General Meeting will be held on July 28, at 8.

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THE LECTURES IN MUSIC for this term will be delivered in the Great Hall of the City of London School, Victoria Embankment, E.C., by Professor Bridgeman, Mus. D., as under:

Monday, May 11.—"An old Gresham College Student" (Thomas Ravenscroft, Mus. B., 1614).

Tuesday, May 12.—"Organ Music"—Handel's Concertos, &c.

Wednesday, May 13.—"Schubert," born 1797. (Pianoforte Music.)

Friday, May 15.—"Schubert." (Songs.)

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## THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

MAY 1, 1896.

### IN THE "LAND OF SONG."

SCARCELY is Italy the "land of song" at the present moment. Anxious, depressed, groaning under money taxation and the impost of blood called conscription; the prey of a hungry swarm of officials, and fearing, at any moment, an upheaval of now silent and secret forces, the poor country has lost its light heart. At the present time, moreover, there is a bitter sense of national disaster abroad, while amid all sits, in the very capital, a gigantic Protest against the right of Italy to her own—a Protest triple-crowned, patient, armed with weapons more mighty than swords and bayonets, and ever working to subvert. What wonder that the old order has changed and given place to new!—that there are tears where formerly was laughter, and sullen looks instead of smiles! I was in Rome during Easter, and, hoping against hope, sought evidence of popular gladness and rejoicing, but found none, or only such as by rarity, or contrast with surroundings, emphasised the general dulness. Driving towards the city along the Appian Way, on Easter Monday, I came suddenly upon a band of youths playing mandolines, and making believe to be very jolly. Poor lads! there was, as Mark Tapley would have said, some credit in jollity under such circumstances, but it made a sorry show. Perhaps a dozen persons followed the band as though at a funeral; on either side were ruined monuments and under foot were the catacombs. Within the walls, the streets were a little more animated than usual, and the open spaces exhibited, here and there, groups of picturesque peasants from the Campagna. But this was all that, as far as my observation went, distinguished the festal day, once so bright and joyous, from the days preceding and following.

There is one thing in Rome that never changes. In times of rejoicing and in times of sorrow the Church goes on through the round of the ecclesiastical year, observant of its traditions and usages, neither hastening nor delaying; giving no apparent heed to matters exterior; representing in striking fashion to those who can think of it the idea of immutability in a shifting scene. Throughout Holy Week, the churches resounded with the archaic cadences that have been sung since the days of Gregory the Great. Those austere themes—

a truly living and vital link with the distant past—seemed, by familiarity, to take possession of the musical listener, though often rendered by harsh and untrained voices, and carried on through the bitter length of the penitential Psalms. They were given, moreover, without accompaniment of any sort, as without vocal harmony. What is the secret of their power? In part, perhaps, their simple dignity; in other part, no doubt, because of the sentiment which we cannot but feel in presence of the venerable in art and usage. We are impressed, moreover, by the fact that these unadorned, nay, these naked strains have come down to us unaffected by the vicissitudes which have destroyed empires and changed the face of the world. Symbols, they, of the great religious system that appears to us as the one stable element in modern life.

The conservatism which has preserved the Gregorian Tones and their primitive use is otherwise illustrated in the shadow of the Vatican. It is true that Rome does not reject works by modern composers, even when they contain features of the kind vulgarly known as "up to date." On Easter Sunday, at the Church of St. John Lateran, I heard a "Mass" by the elder Cappoci, containing harmonic progressions very far from ecclesiastical in character; and it is just possible that the modernising tendency thus illustrated will gain strength as time passes. But change must necessarily be slow in overcoming traditions so strongly rooted as are any of those connected with the Roman Church. Here I may state that the Lateran "Mass" was the only example of musical modernity which came under my observation in Rome, and even that, as already indicated, was "free" only in isolated and widely sundered passages. For the rest, we had Palestrina and his followers. Allegri and Bai—both trained in the strictest school of church music, and each famous as the composer of a "Miserere" always heard during Holy Week in Rome—figured conspicuously, along with later, but not less conscientious masters. All the works of the antique order seemed to me beautiful in their place. They are not adapted, as they were not intended, for concert-rooms, but in a great Roman church their effect is absolutely complete in its impressiveness, and in the sense of fitness it conveys. I know, of course, that tastes differ in this matter as in all others. To some, the "Stabat Mater" of Rossini is far more acceptable than that of Palestrina. Such persons like their church music ornate, as passionate as the music of the stage, and highly coloured. I do not blame them, but the more severe strains of the older school have a greater charm for others, who would sacrifice twenty such works as that of the "Swan of Pesaro" for one by the great reformer who saved church music from degradation at a critical moment. This preference is, perhaps,

largely a matter of sentiment, which responds to the appeal of antiquity, but sentiment cannot entirely account for it. To myself personally, Palestrina's music is not only beautiful in design and effect, but comes recommended by a certain abstractedness which peculiarly fits it for association with religious worship. Examples of the modern school seem to bring the world, with its passions and impulses, into the church. They have—I am expressing my own feeling rather than making a general assertion—the aspect of things constructed for another use, and ill-adapted to the task imposed upon them. Compare the well-known opening of Rossini's "Stabat," or even that of Dvorák's work, with the leading strains of Palestrina as, amid the hush of some great church, they steal upon the ear—

1st CHOIR. 2nd CHOIR.

Sta - bat Ma - ter do - lo - ro - sa Jux - ta cru -

1st CHOIR.

- cem la - cry - mo - sa, Dum pen-de-bat Fi - li - us.

There is nothing here but the subtle beauty of sound which has no necessary connection with "earthly grossness" and finds itself at home among the spheres, or in the rarer air breathed by the Singers whom Dante saw :

Their faces had they all of living flame,  
And wings of gold, and all the rest so white  
No snow unto that limit doth attain.

Whatever comparison we may make between the ancient and modern schools of church music, all must agree that much of the effect produced by the older compositions depends upon the manner of their performance. I had no idea how much till my experience of Holy Week in Rome, which taught me that I had previously heard Palestrina and his followers through a sadly imperfect medium. It will be long before I lose memory of the "Stabat Mater" sung in St. Peter's on Palm Sunday by the highly trained choir of the Giulia Chapel—a body not numerous but able to make twenty-five or thirty sonorous Italian voices do duty for a much larger number. The marvel of their singing was its precision and evenness. As regards the quality last-named, I can compare it only to the sustained chords of an organ, never wavering or varying in intensity. Tradition, with this choir, seems to be against what are sometimes called dynamic effects, and the performance was, so far, exactly opposite in method to that of Henry Leslie's

Choir when engaged upon music of the same class. Leslie was a consistent lover of "light and shade" and rarely permitted a dozen bars to be heard without change. On their part, the Roman singers made change from medium power the exception, sometimes a rare exception. The organ pealed on without handling of the stops, and from this may have proceeded some of the sense of abstractedness conveyed by the music. It may be imagined what effect a *pianissimo* made when it did come, as in the last verse of Allegri's "Miserere," which is directed to be sung *Adagio e Piano, Smorzando a poco a poco l'Armonia* :

Tunc im - po - nent su - per al - ta - re tu  
bu - um vi - tu - loo.

It is impossible to describe the effect of this close harmony (in nine parts), as sung by the skilled choir, before a darkened altar, stripped of its ornaments, and while the last faint glow of departing day rapidly gave place to night. It seemed, just then, that no other music would have befitted the place and scene. Most solemn of all, perhaps, was the singing of the Reproaches by an unaccompanied solo voice. In this exercise certain of the singers relieved each other—a necessary precaution, for the strain upon the voice must have been very great, especially, one was led to conclude, upon that of the male soprano. I do not know whose were the melodic phrases employed, but they were singularly pathetic and moving. The very spirit of mourning and desolation seemed to breathe in them, above all when the soprano was singing. This was my first opportunity of hearing, under favourable conditions, the special voice in which, as exemplified by Farinelli and others, amateurs of the last century used to take delight. Its effect was, no doubt, aided by the perfect art of the performer—by the fervour of his utterance, and the profound pathos with which he invested every clause of the sacred text, but the voice itself, clear, penetrating, and sympathetic, had much to do with the result. Hardly could the tones be called pleasant, and it was obvious that they would soon weary the ear, but for the note of complaint and expostulation, of sorrow and anguish, they were exactly suited. How deliberately all the solo artists went through this part of their task, giving the long-drawn cadences time to find their way, as it seemed,

into the very soul! I can fancy nothing more mournful and pathetic.

Amid the gorgeous ceremonies at St. John Lateran on Easter morning, a different note was struck in performance of Cappoci's "Mass." The tenor soloist, indeed, might have been, and probably was, taken from the boards of an opera-house. At any rate, favoured by the modern Italian fashion of certain passages falling to his share, he sang with a great deal of mundane energy. Hearing him without seeing him, it became hard to resist an impression that a *prima donna* represented the object of his ardent appeal. This contrast to the austerity of Holy Week was striking, but, to me, no more grateful than the showy and frivolous interludes of the organ. It is not surprising, perhaps, that each of the distinguished churches in Rome has a musical physiognomy different from the others, the explanation being that they are served, in many cases, by distinct nationalities. All Catholic races have permanent institutions near the Vatican, and the consequence is that the Church of St. Silvestre has become the home, so to speak, of the English "faithful," while the noble Gesù is in the hands of the Germans, and so on. What difference nationality makes fully appeared when I contrasted "Tenebrae" at St. Peter's with the same service at the Gesù. In the Jesuit church the choir, about one hundred strong, was made up of students from the German College, not one of whom, probably, could approach, as a singer, within measurable distance of the least competent man belonging to the Giulia Chapel; but they were able, by their discipline, by the solidity of their *ensemble*, and their admirable rendering of abundant concerted music, to make a great effect. I was present on Holy Thursday what time the clergy, in solemn procession, conveyed the Sacrament to a brilliantly lighted Altar of Repose. The student-choir accompanied the ceremony with chorales sung in four-part harmony of men's voices, unaccompanied; and the effect was splendidly impressive. Nationality, by-the-by, appeared in other ways. At St. Peter's, during the extended ceremonies, it seemed to me that every man in the throng of dignitaries, assistants, and choirmen went out once or twice. Incessant restlessness was a most irritating feature in the scene. At the Gesù the more stolid Germans kept their ranks unbroken, as they would have done in line of battle, and paid minute attention to the duty of the hour. I am bound to add that in all churches alike the music was for the most part distinguished by earnestness and dignity, to which a certain deliberateness contributed. It is now a question in my mind whether the gabble of chanting and the quick march of psalmody in the English Church be not a mistake—or, rather, there is no question at all. Mistake appears "open, palpable, gross as a mountain."

It was of no avail to search the clerical journals of Rome for announcements of secular music during Holy Week. They simply ignored all such vanities, and the Vatican, had it been able, as in time past, would have taken pretty good care that the doors of opera-house and concert-room were closed and guarded. The Eternal City is now in other hands, and, as a matter of fact, much music other than religious was made during the week of mourning. I noted a Chamber Concert, with Sgambati as pianist, an Orchestral and Choral Concert by the Society of St. Cecilia, a so-called Sacred Concert with Liszt's "Battle of the Huns" in the programme, and, on the first two days of the week, representations of Leoncavallo's "Chatterton" at the Teatro Nazionale. The Concerts did not attract me, as I had only just escaped from those of London, but witnessing the opera was an obligation. Enjoyment of lyric drama under comfortable conditions is not the cheapest of Roman delights. The libretto costs a franc, and admission within the theatre a franc and a half. Then you have to buy a seat; the charge for a stall being six francs. The total thus mounts up to eight and a half francs for each person, while, as the performance, beginning at nine o'clock, rarely ends till past midnight, prudent people pay a cab fare home. On the other hand, there are no sumptuary regulations. The claw-hammer coat rarely meets the eye, and the most towering of feminine hats makes its unrestricted way into the stalls, where, however, it becomes subject to public opinion and, sometimes, must needs be removed.

"Chatterton," as most people have read, is founded upon a romance of the same name by Alfred de Vigny, and was composed by Leoncavallo before he became famous through the "Pagliacci." The hero of the story is indeed the Bristol blue-coat boy who perpetrated the Rowley forgeries, and, when reproached by Horace Walpole, smartly answered, "Who wrote 'Otranto'?" But how changed a Chatterton is here! De Vigny presents him in the romance, and Leoncavallo has adopted him in the libretto, as a grown man, educated at Oxford, the college friend of a real live lord, and at first the secret, finally the avowed lover of Mrs. Clark, wife of a flourishing manufacturer, in whose house he lodges. After this, anything. But the operatic Chatterton does touch the real person at a few points. He is a poet; he is poor and proud, he lives in an attic, and dies by poison self-administered. The dramatist even attempts to reproduce a well-known picture of the unhappy suicide stretched upon his pallet. These resemblances, however, only aggravate what is dissimilar. Fancy Lord Klifford with a party of gay dogs seeking John Clark's hospitality when out hunting, and discovering in the poet-lodger his college chum "Tom"! Fancy our "marvellous boy" quarrelling with his noble friend because of

all too pressing attentions bestowed upon the lady of the house! Fancy the proud peer coming later with an offer of renewed friendship, and proof of his influence with the Lord Mayor of London, in the shape of a letter offering a post in the chief magistrate's household! Fancy much more as far removed from the real Chatterton as from the man in the moon, and then imagine the compound of wonder and amusement with which an Englishman witnesses the opera. For all that the libretto is well constructed. Its gathering gloom is relieved by the part of a young boy, Mrs. Clark's brother, whose affection for Chatterton finds engaging expression. But he is withdrawn as the catastrophe approaches, and the darkness of a very dramatic and impressive last act knows no ray of light. After Chatterton has taken the poison, and in the course of a passionate interview with Mrs. Clark, she declares her love for him. Then he would live, but it is too late, and the shock kills the woman, while the man staggers to his attic to die. The tragedy is as powerful as anything in modern art.

The music of "Chatterton" bears a general resemblance to that of "I Pagliacci," and of Young Italy, as represented by other composers. This statement suggests broad rather than elaborated effects; high colours plentifully laid on, rather than delicate shading, and an abundance of noise, appealing to the nerves rather than to artistic appreciation. But the opera contains passages which somewhat surprised me by their contrast to the bulk of the work. These are met with in a few light scenes, as, for example, that following the entrance of Lord Klifford and his companions. Many of the touches are really delicate, and show that the composer's powers are not confined to piling uproar upon uproar, or tearing a passion to tatters. But, whether from choice or fancied necessity, the "Chatterton" music is mainly of an intense kind. He appears to fancy that even moderation in the use of means is a sign of weakness; so, whether the stage dialogue or business require strenuous expression or no, it is attended by strenuous music. The trombones are never quiet long together, the whole orchestra, in point of fact, is kept at its loudest, and the poor people on the stage strain their voices in order to be heard at all. The result may be effect, as noise-loving people conceive it, but certainly is very low and vulgar art. As a matter of policy—if it be conceded that a man may degrade music in order to become popular—I do not blame Leoncavallo's procedure, which the Roman audience encouraged by applauding most loudly when the din was greatest and the singers came nearest to breaking a blood-vessel. The half-educated crowd in all countries do the same, and the temptation to humour them is, of course, very great. There is little need for details concerning the solos and concerted

pieces in "Chatterton." Apart from the exceptions above pointed out, a strong family likeness runs through them, the melodies are almost interchangeable and the same "catchy" devices are repeatedly used. Yet in listening we are conscious of power, ill-directed and abused, no doubt, but unmistakably there. The performance was quite good, and owed much to the soprano and tenor, excellent artists who accepted the obligations laid upon them and made prodigal expenditure of force. At moments I found myself wondering whether the last will and testament of each of them had been duly drawn up and signed; also whether a priest was kept on duty.

JOSEPH BENNETT.

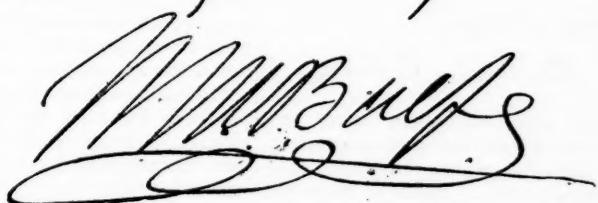
#### FROM MY STUDY.

THE letter from Balfe to E. T. Smith, of which a *fac-simile* is now given, tells its own story. Balfe, as will be seen, wrote from St. Petersburg, whither he had gone with his daughter, Victoria. He had, not long before, and during an experimental winter season at Her Majesty's Theatre under Lumley, brought out "La Zingara," an Italian version of the "Bohemian Girl," the chief characters sustained by such artists as Piccolomini, Alboni, Giuglini, and Beletti. The success of the popular work in this form, and with these artists, proved to be very great, so delighting Lumley that, in a burst of gratitude, he presented the composer with a cheque for £50—a sum stated to have been considerably in excess of author's rights. Balfe was otherwise fortunate at this period. His "Satanella," produced at Covent Garden by the Pyne and Harrison company in 1858, made a "hit," and a profitable tour in the provinces just before that event contributed to a season of prosperity. It is not stated that the St. Petersburg journey had a professional object, and probably was intended to renew many pleasant friendships made during a previous visit. He was a favourite in the Russian capital, which accepted him "on sight." "I have done splendidly here," he wrote home, "the Russians have positively taken a fancy to me, and I have all the prettiest women in St. Petersburg as pupils. I shall come back here next season, of course. The Empress herself has had the goodness to request me to return. I really cannot speak in too high terms of all the Imperial family. I am spoiled by them, and, what is almost better, have received splendid presents." The Crimean war followed, and Balfe did not re-visit St. Petersburg till the time when his letter to E. T. Smith was written.

There is some reason to conclude that the second Russian journey was undertaken in the interest of Victoria Balfe. At any rate, it resulted in her marriage to Sir John Crampton, the English ambassador at the Court of St. Petersburg—an event concerning which Balfe

Dear Mr Smith  
I hear you have  
taken Her majesty's Theatre  
will you have me at my  
old post to save trouble  
and time I mention salary  
\$30 a week I will work like  
a slave and be very useful  
as well as ornamented a  
line here directed post  
restante will find

Yours very truly



March 6<sup>th</sup>  
1866

wrote to an old friend: "I am going to give you a little news that will surprise you, and I am sure you will be pleased to hear that my darling child Victoire is to be married to an ambassador at the Court, Sir John Crampton, at the end of this week, and her mother and your old friend, the father, return home childless! Well, now both my girls are provided for, and I am a happy old gentleman. You will also be glad that the Court have expressed their satisfaction, and my girl has an audience of the Grand Duchess Constantine, to receive her felicitations." The union proved most unfortunate, and, as the result of a nullity suit, was dissolved. Victoria Balfe subsequently married a Spanish nobleman, the Duke de Frias.

Family concerns abroad, as we see, did not prevent Balfe from keeping an eye on his interests at home, and hence the letter we now publish. He had been Lumley's conductor through the stormy period of the great secession to Covent Garden, and had experienced many troubles as well as triumphs; but the *bâton* had a fascination for him, as, apparently, for musicians generally. We may conceive that he longed to be back again in his old post, though under a new and precarious management; also that the modest remuneration of thirty pounds a week had charms. As it turned out, Balfe's application was unsuccessful, the appointment falling to Ardit.

Autograph letters by Balfe are said to be scarce. On this point his biographer, W. A. Barrett, remarks: "He had a strong dislike to writing long letters. Those of his communications which exist are preserved as treasures by his friends because of their rarity. They are brief, and refer to matters apparently understood between himself and his correspondents, and are further disappointing as they seldom bear other date than the day of the week."

The autograph signature of Ambroise Thomas will be of interest to students of handwriting. In neatness and precision it exactly represents the engaging composer and amiable man who has so recently passed from us.

*Ambroise Thomas*

It amuses me much to collect journalistic failures in the form of periodicals that have exemplified human life by appearing for a little time and then vanishing away. Some of them are very scarce and hard to find, a remorseless fate having apparently resolved to wipe out all traces of their existence. But when found they are often worth preserving, quite apart from the lesson they teach as monuments of wasted endeavour.

Possibly some of my readers recollect an ephemeral monthly called *The Mask*, which

ran, or, I should say, crawled, infantwise, from February to December, 1868, and then died what, it is to be hoped, was a painless death. *The Mask* professed to be "a humorous and fantastic Review of the Month," and was run by a staff of two men—Alfred Thompson, who drew the illustrations, and Leopold Lewis, who supplied the whole of the letterpress. The editors prided themselves upon this arrangement, remarking in the preface to their first (and last) volume: "Long before M. Rochefort produced *La Lanterne* we had conceived the idea of projecting a magazine which should depend exclusively upon its editors both for letterpress and illustrations." They add: "Every article in the present volume has been written by one or other of the two editors." It may be doubted whether the public felt as satisfied with the arrangement as did Messrs. Thompson and Lewis, since the contents of the journal, though clever enough, are sadly lacking in variety of style and way of dealing with things. *The Mask* was not unmusical. It published a song every month, generally of a "popular" character, and Mr. Leopold Lewis, whom I met often at the Albion Tavern in days gone by, occasionally shed the light of his intellect upon topics artistic. In an article headed "Offenbach the Favourite," Mr. Lewis distinctly anticipated the present-day practice of supporting an opinion by assailing somebody who does not agree with it. Wishing to praise Offenbach, he "pitched into" Henry Chorley, who, it is conceivable, did not care in the slightest degree what *The Mask* thought of him on that subject or any other. The subjoined remarks might have been printed yesterday:—

"In the face of such a great musical critic as the gentleman who vents his gall in the *Athenaeum* from week to week, we candidly own a great liking for Offenbach . . . . Musical fanatics are as bad as religious bigots, they cannot tolerate anything beneath one standard, and they despise everyone who is not as equally wrongheaded as themselves. The *Athenaeum* critic has been brought up in the school which dates from the days of the Antient Concerts, when you might meet in every drawing-room a quartet of old gentlemen who scraped out sonatas (!) till their audience went to sleep or disappeared." Having performed this unnecessary war-dance, the editor of *The Mask* set himself to prove that "Offenbach is champagne of the most sparkling and exhilarating vintage." Here I leave him. Among the cartoons supplied by Alfred Thompson is one entitled "The Rival Shows." It represents the "parade" of two travelling companies at a fair. To the left is Mapleson's, with the manager, bland and persuasive, inviting the public to walk up, while Ardit blows a cornet and H. Jennings beats a drum. In rear and in costume are Tietjens, Trebelli, Nilsson, Kellogg, Santley, Gassier, Tom Hohler (with

an inward bend at the knees), and Beverley. The Gye forces are similarly displayed on the other side; music by Costa (clarinet) and A. Harris (drum). Both managers address the crowd. Says Gye:

"Look here, here's our wonderful rising boy tenor, Mario—only nineteen years old—who never uttered a false note in his life. Don't crowd in too fast, ladies; the Cupid of the stage is going to sing, and he's now striking the tuning-fork. Here's the adorable Patti; we give her £50 for every note she sings, and she brings us £100 for every £50. Don't keep back. She won't be here long; she's going to enter into partnership for life with a distinguished Marquis. Here's the charming Lucca, the variable Lucca, the entrancing little Lucca, who has promised never to run away again. Besides, here's Tagliafico, the grand utility, and Lemmens-Sherrington, the great available, and a whole host of others. Walk up!"

Mr. Mapleson, not to be outdone:

"Here, listen to me. I can give you the best entertainment in Europe. I've got Kellogg, the celebrated, never to be equalled American soprano, and Nilsson, fresh from the Grand Opéra—the greatest hit ever known. And I've got Titiens, singing with twenty thousand horse-power—and Trebelli, the only contralto now known on the face of the globe. Besides this, I've got Gassier for our *Mephistopheles*, and Santley, the great unalloyed English baritone, who doesn't call himself Signor. . . . We play every opera they play next door, and always at the same time, to keep up the novelty and to give variety. No extra charge and no money returned."

Reading this in the forgotten pages of an extinct journal is something like listening to the voice of a dead man through a phonograph, or wandering about an old battlefield picking up exploded cartridge cases. And to such a pass must come the rivalries and boastings and disputations which now appear to us so important.

X.

#### SIR GEORGE GROVE ON BEETHOVEN'S SYMPHONIES.\*

It should be borne in mind that Sir George Grove, with Dr. William Pole as his coadjutor, commenced his career as an annotator of analytical programme-books early in the fifties, when the so-called New Philharmonic Society (since deceased) was first established under the conductorship of Berlioz, and that having thus served his apprenticeship, he soon afterwards transferred his services to the Crystal Palace, where, as editor of, and contributor to the programme-books of the Saturday Concerts, he has zealously officiated up to the present date, and it is to be hoped, will long be spared to

continue the good work which he initiated there. Considering the length of his services and the enthusiasm he has displayed, it is no exaggeration to speak of him as our oldest and most experienced programmatist. Recalling the energy and enthusiasm with which, during the last forty years, he has advocated the claims of Beethoven, as well as of Schubert, Mendelssohn, and Schumann, but more especially those of Beethoven, it is no surprise that he should at length have made up his mind to collect his utterances, and, with some account of his researches, issue them in book form. The result is before us, and calls for nothing but congratulation both to the author and to his readers.

It should at once be stated that this volume of Sir George Grove's is by no means, as might be suspected, a mere reprint of his programme notices, which on each occasion of their being used he has, by means of additions and subtractions, repeatedly revised. Though it may be said to include the previously published analyses, these have been greatly extended and remodelled, especial care having been taken with the music examples, which are much more fully furnished with marks of expression and phrasing, &c., than heretofore has been the case. No attempt has been made to supply an account of Beethoven's life, except so far as it bears upon the Symphonies. That is to be found, fully set forth by the same pen, in the "Dictionary of Music and Musicians."

In an all too modest preface Sir George Grove states that his book is addressed by an amateur to amateurs. "It would be presumptuous in me," he adds, "to attempt to interest professional musicians, who naturally know already all that I have been able to put together, and much more; and in a more complete and accurate manner." We demur strongly to both these statements. There are amateurs and amateurs—the word being used in a double sense—viz., those who, like John Ruskin, Gambier Parry, and Sir George Grove, have devoted a great part of their lives to exploring and expounding art; and those who look at pictures or listen to music simply for their amusement and enjoyment. It is to these latter that this book is ostensibly addressed, but we have no hesitation in asserting that there is no professional musician who, after a careful perusal of it, will not admit that, from a musical, historical, and psychological point of view, he has learnt more about Beethoven and his works than ever he knew before. To the preface is appended a long list of books which will be found most useful to students who desire further to pursue their investigations of Beethoven and his works.

A great part of the book is taken up by musical analyses of the Symphonies. These amply serve the purpose for which they were intended—viz., the instruction and rousing the interest of amateur listeners. Excellent as

\* "Beethoven and his Nine Symphonies." By George Grove, C.B. London: Novello, Ewer and Co. 1866.

they are from this point of view, young professional students of music should be warned against accepting them as models in the art of analysis. Something more far-reaching, more complete, and more technical would probably be required by examiners from students desiring to pass an examination at any of our leading academical musical institutions. The amateur occasionally peeps out in Sir George's musical phraseology; as, for instance, when he speaks of the alternation of two distinct notes as a *tremolo*. This serves the intended purpose of identifying a passage, but technically it is incorrectly expressed. Similarly (on page 114) a progression is spoken of as "chromatic," when "diatonic" is evidently intended. Such little lapses are few and far between, and will doubtless be amended in a second edition.

\*Wagner wrote: "It is quite impossible to avoid falling into an ecstatic tone when speaking of the true nature of Beethoven's music." Sir George, in the highest degree, seems to have been influenced by the same feeling. His utterances about Beethoven's music form one continuous pæan. Still, he cannot be accused of indiscriminately awarding his praise. Though he greatly admires the first two Symphonies—and who does not?—he readily admits that when Beethoven wrote them he was still more or less under the influence of Haydn and Mozart, but asserts, and rightly too, that in the *Coda* of the *Finale* of the Second Symphony "we can survey at a glance the region which lies behind—the music of the eighteenth century, at once strong, orderly, elegant, humorous, if, perhaps, somewhat demure; and that more ideal region of deeper feeling, loftier imagination, and keener thrill, radiant with 'the light that never was on sea or land,' a region which was opened by Beethoven."

With the "Eroica" we enter on this new region at a bound. It is one from which Beethoven, ever afterwards holding to the "new road," never departed. The "Eroica" is avowedly a portrait of Buonaparte, but, at the same time, as Sir George remarks, it is as much a portrait of Beethoven himself. Bearing in mind Count Tolstoi's dictum that all serious music represents the composer's mood of mind at the time of its conception, the same may be said of all the Symphonies. But to this it should be added that it is only the greatest genius who, when writing to a picture, can, like a great actor, put himself into the required frame of mind. This is what Beethoven always succeeded in doing—at least in his Symphonies.

Recent researches have proved that the three love-letters which were found in Beethoven's desk after his death, and which were formerly believed to have been addressed to the Countess Giulietta Guicciardi, were really intended for

the Countess Theresa of Brunswick, to whom Beethoven became engaged in 1806. While writing the Fourth Symphony his heart must have been swelling with his new happiness. Sir George therefore regards it "as the pæan which he sings over his conquest." Translations of these love-letters, as well as of Beethoven's "Testament," are included in the volume.

The Fifth Symphony, started in 1805, and laid aside in 1806 for that in B flat, was completed in 1807 or early in 1808. It thus covered the time before the engagement, the engagement itself, and a part of the period of agitation when the lovers were separated, and which ended in their final surrender. "Considering the extraordinarily imaginative and disturbed character of the Symphony," Sir George writes, "it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and connection. . . . The first movement seems to contain actual portraits of the two chief actors in the drama." This seems to be substantiated by reference to the well-known story of the music lesson. Quoting the words which Beethoven is reported to have said of the first theme, "Fate is knocking at the door," Sir George asks: "Was it the Fate which at that early time he saw advancing to prevent his union with his Theresa? — to prevent his union with any woman?"

As a recollection of country life, the Pastoral Symphony speaks for itself. If the three preceding Symphonies have been occupied with the workings of the human mind and will, and have, as it were, kept us suspended over the memory of a hero, the rapture of an accepted lover, the conflict of his subsequent joys and sorrows, and the ultimate triumph of his spirit over all obstacles, this takes us into an entirely different field—the realms of Nature.

Speaking of the Seventh Symphony, which Sir George maintains might fairly be entitled the "Romantic Symphony," he strongly condemns Berlioz for wishing us to believe that the *Vivace* of the first movement is a *Ronde des Paysans*; Wagner, for regarding the whole Symphony as the "Apotheosis of the Dance"; and some dozen other writers who have hazarded interpretations of it, and which have been collected by M. Brenet in his "Histoire de la Symphonie." He does not, however, offer a substitute for any of them.

The Eighth Symphony, which Sir George would like to dub the "Humorous," he regards as "autobiographical," inasmuch as, perhaps more than any other of the nine, it furnishes a portrait of the master in his daily life—his boisterous merriment, his rough practical jokes, and bad puns.

To the Ninth Symphony, the greatest of all, by far the longest and most complete analysis, including no less than eighty-six

\* "Beethoven." By Richard Wagner. Translated by Edward Dannreuther. London: William Reeves. 1880.

music examples, is devoted. Between the composition of this and the Eighth Symphony there was a gap of not less than eleven years, the historical particulars of which are fully accounted for. It is to be regretted, perhaps, that Sir George has not drawn upon Wagner's wondrous explanatory programme of the poetical drift of this Symphony by reference to Goethe's "Faust." To some extent the conclusion he comes to agrees with that of Wagner. Incidentally he regards the first movement as a picture of Beethoven's misery, arising from the fact that "his heart, morbid no doubt, was torn almost beyond endurance by the unseemly, squalid disorder which attended his home life, and the unavailing anxieties and privations which he endured for his nephew." With the *Scherzo* we are again brought face to face with Nature. The *Trio*, it is suggested, possibly reproduces "the feeling of some sunrise which Beethoven had 'seen through the mist' on the hills above his beloved 'Bruhl' at Mödling, or at Baden—occasions which seem to have awakened all his religion and all his poetry." The *Adagio*, which is spoken of as "a beautiful dream," Sir George maintains "is absolutely original in form; and in effect more calmly, purely, nobly beautiful than anything that ever this great master—who knows so well how to search the heart, and try the spirit, and elevate the soul—has accomplished elsewhere in his Symphonies."

We are warned that, "no connection need be looked for between the first three movements of the Choral Symphony and the 'Ode to Joy' which inspired its *Finale*. The very title of the work—Beethoven's own—is conclusive on this point. It is not a Symphony on Schiller's 'Ode to Joy,' but it is a Symphony with Final Chorus on Schiller's 'Ode to Joy'—Sinfonie mit Schluss-Chor über Schiller's Ode an die Freude." Later on, when speaking of the manner in which Beethoven has connected the instrumental movements with the vocal portion of the work, we are told that "hitherto, in the three orchestral movements, Beethoven has been depicting 'Joy' in his own proper character: first, as part of the complex life of the individual; secondly, for the world at large; thirdly, in all the ideal hues that art can throw over it." Surely there is no "joy" depicted in the first movement, unless we except the joy of resignation or of determination in overcoming all obstacles.

We have thus endeavoured, as briefly as possible and very imperfectly, to reproduce Sir George's characterisations of Beethoven's Symphonies from a poetical point of view. What he says is full of interest and thoroughly convincing. At the same time, it seems impossible to divine exactly what is the standpoint which he takes in regard to so-called "programme" music. He quotes Mendelssohn's saying that "music is far more definite than words," which, curiously enough,

seems to agree with Wagner's assertion that "where human speech ends, musical utterance begins"; he never tires of impressing upon us Beethoven's "more an expression of feeling than a painting" and that "all painting in instrumental music, if pushed too far, is a failure," as canons of art; but, at the same time, he expresses regret that Beethoven did not give the clue to the poetic meaning of all his Symphonies, as he did to the "Eroica" and the "Pastoral." Had he done so, it would have added much, he thinks, to the pleasure of listening to the Symphonies. Perhaps so, but it should not be forgotten that the artistic endowment of the man who cannot listen to a musical work for its own sake, and cannot absorb its beauty quietly and enjoy it until he has made a picture out of it or translated it into words, is likely to be literary rather than musical.

Space fails us to do more than very lightly touch upon three specially interesting points of Sir George's book. Beethoven's sketch-books are largely drawn upon, and thus we are allowed many a peep into Beethoven's workshop, where we are enabled, as it were, to follow his process of creation from its earliest beginnings. Where they are not his own, full reference is given in foot-notes to the source of his researches, so that really earnest students may have no difficulty in going to the fountain-head for confirmation of the information and abundant anecdotes related. Many examples are given of the stupidities of Beethoven's early critics, including such eminent musicians as Spohr and Weber, &c. In their behalf it may be said that, as Beethoven's scores were not published till many years after their first performances, they had nothing to go upon but a first hearing of music which introduced them to an entirely new world. Happy we of the present day, that we are not in a like position!

#### A LETTER OF BEETHOVEN'S.

A PART of this letter has appeared in a free translation by Lady Wallace, from "Neue Briefe Beethoven's," collected and given to the public by Ludwig Nohl, in 1867. The present owner of the letter, Mr. A. J. Hipkins, regards it as of sufficient value and importance to place it before musical students in a complete form, and to that end he has enlisted the sympathetic collaboration of Miss Geisler Schubert, the grand-niece of another great composer, to decipher the almost illegible text and present it in an almost literal English form. To admirers of Beethoven in England the letter is of particular interest, inasmuch as the subject-matter concerns the corrections for a London publisher of the great Pianoforte Sonata in B flat (Op. 106). But there are personal allusions, from which Sir George Grove has quoted in his biography of

Beethoven in the "Dictionary of Music and Musicians," referring to anxieties arising from an unsettled income, so that to secure the English edition of the Sonata the composer was induced to suggest another sequence of the movements, and even the suppression of the *Largo* and *Fugue*. Two or three words have been effaced in the letter by the sealing, as indicated in the translation. The italics are from his own underlining. Beethoven also touches upon a visit to London which unfortunately never came to pass. The letter was addressed to his friend and former pupil, Ferdinand Ries, from whom it passed to a younger brother, Joseph Ries, for many years connected with the house of Broadwood. To Joseph Ries the possession of it became as a sacred treasure, and as such he bequeathed it, together with a complete collection of Ferdinand Ries's compositions, to Mr. Hipkins. It was shown in the memorable Loan Collection at the Royal Albert Hall, Kensington, in connection with the Inventions and Music Exhibition of 1885.

The letter is addressed to "Monsieur Ferdinand Ries, 57, Upper Norton Street, Fitzroy Square, Londres."

London Postmark (April 6, 1819).

Dear R.,—Forgive me again and again for the trouble I cause you. It is to me inconceivable how so many mistakes should have occurred in copying the Sonata. The fault may rest with haste, the copyist having entrusted it to another instead of doing it himself. By playing through first the examples copied out here the mistakes will be found; many are, perhaps, already corrected. Be good enough to count and note down the bars from 10 to 20, to 100, 200, &c. It will then soon be easy to improve all this. You must write me what it costs. My met' onome is broken, through which not yet the *tempo*; I shall get it back in a few days. The incorrect copying proceeds from *my no longer being able to keep a copyist of my own*. Circumstances have brought this about, and may God mend it! Until the Archduke R. comes to a better position this may yet last a whole year. It is really dreadful how these things have come about, and what has become of my salary, and what it will be until the aforesaid year has gone by? If the Sonata is not right for London I could send another, or you might leave out the *Largo* and begin the last movement at once with the *Fugue*—



or the first movement, then the *Adagio*, and for the 3rd, the *Scherzo*, and No. 4 comes the *Largo*, and *Allegro Risoluto* left out altogether . . . or only the first movement and *Scherzo* . . . I leave it to you as you find best. For the moment it would constrain me very much to write a new one, as I am very busy with other things. This Sonata has been written in harassing circumstances, it is hard to write almost for bread, and I have only got so far. We will write again about coming to London. It would certainly be the only deliverance for me out of this wretched embarrassed state, in which I am neither well, nor can produce that which, under more favourable circumstances, might be possible. I will wait here for the publication of the Sonata until you write to me. I beg of you to let it be soon, so that you can send me the money, and at the same time indicate when it will come out in London, that I may arrange here. It is of consequence the Sonata should be published as soon as possible there, so that the publisher here should not have too long to wait. I will, at

the same time, send the English publisher the copyright document for England. The Quintet is already engraved. In haste, your friend,

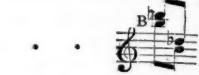
BEETHOVEN.

The corrections enclosed in the letter are as follows:

*Allo. risoluto*, 7th bar—The notes must stand as here . . .



37th bar—Take out B (flat)



50th bar— $\flat$  before G . . .



53rd bar— $\flat$  before A . . .



59th bar— $\flat$  before D . . .



68th bar— $\flat$  before



$\flat$  before G . . .



69th bar— $\flat$  before C . . .

$\flat$  before C . . .

$\flat$  before D . . .



71st bar— $\flat$  before C . . .



72nd bar— $\flat$  before the trill . . .



73rd bar— $\flat$  before C . . .



85th bar—\*F, dot. before



92nd bar— $\flat$  before D . . .



95 bar— $\flat$  before A . . .



103rd bar—The turns are wanting to both shakes . . .



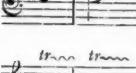
105th bar—if to the E flat, here is also B flat, the latter must be left out . . . . . 

108th bar— $\flat$  before E . . . . . etc. 

110th bar— $\flat$  before E . . . . . 

107th bar— $\flat$  before E 

108th bar— $\flat$  before E . . . . . 

“ “  $\sharp$  before E . . . . . 

108th and 109th bars . . . . . 

111th and 112th bars . . . . . 

114th bar—yet continuous *tr.* . . . . . 

115th bar—turn to shake . . . . . 

116th bar— $\flat$  before G . . . . . 

“ “  $\flat$  before G . . . . . 

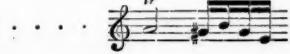
153rd bar— $\flat$  before E . . . . . 

184th bar—the semiquavers here must be stroked below and above, and the rests for the B $\sharp$ -G (?) . . . . . 

188th bar—. before B $\sharp$  (?) . . before D (?) . . 

189th bar— $\flat$  before A . . . . . 

195th bar— $\flat$  before C . . . . . 

“ “ \* under D . . . . . 

214th bar— $\sharp$  before G . . . . . 

219th bar— $\flat$  before A . . . . . 

“ “  $\flat$  before B . . . . . 

25th and 26th bars (should be 235th and 236th)—Here, I think, the signature is wanting, and the right distribution of the notes . . . . . 

262nd bar— $\flat$  before D . . . . . 

276th bar— $\flat$  before E . . . . . 

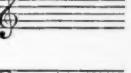
273rd bar— $\flat$  before B . . . . . 

295th bar—Here is wanting the behind F . . . . . 

299th bar— $\sharp$  before F . . . . . 

305th bar— $\flat$  before E . . . . . 

306th bar— $\flat$  before E . . . . . 

323rd bar— $\flat$  before E . . . . . 

\* Turn beneath to be engraved . . . . . 

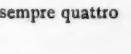
334th bar—Instead of A, \* B flat . . . . . 

Supplementary. In the last movement, *Allo risoluto*, 28th bar—[208th] the rest is wanting here 

In the 2nd movement, *Adagio*, 115th bar—Instead of  $\frac{4}{4}$  it must be  $\frac{3}{4}$  

In the 1st movement, *Allegro*, 381st and 382nd bars—the two slurs are wanting, and a  $\sharp$  must stand before. [The first G takes the  $\sharp$  which Beethoven has omitted in the quotation] 

Third movement, *Scherzo*, 93rd bar— $\flat$  before G . . . . . 

“ “  $\flat$  before G . . . . . 

If the 4th movement is to be the *Largo* a direction must then be added.  
N.B.—Per la Misura si conta nel largo sempre quattro semicome cioè 

Immediately after the *Allegro* must stand *Tempo Primo*, which has been left out.



Here the ♭ is wanting before D.

## THE PIANOFORTE AND ITS ENEMIES.

THE number of expert performers on the pianoforte is probably even greater than that of minor poets or lady novelists. Add to this category all those individuals who are perfectly ready to oblige at an evening party, and the aggregate will run into hundreds of thousands. Furthermore, when one takes into account the pianistic activities of the Board Schools, the unthinking observer may be pardoned for anticipating the speedy advent of a musical millennium—at least, so far as quantity is concerned. But in music, as in everything else, the great law of compensation holds good. And just as wars and pestilences act as a check on population, so tendencies are already observable which bid fair to counteract the unbridled tyranny of the domestic virtuoso. We have the greatest admiration for the pianoforte in its proper place and at the proper time. When played by a musician it is a most delightful instrument. Unfortunately the pianoforte exerts a fatal fascination upon those who have not the slightest claim to that title, and so it has come about that many of the greatest musicians of the century have come to hold it in something like abhorrence. Wagner, it is true, was a mere bungler at the keyboard, and Berlioz, who despised it, was even less expert; but his successor on the staff of the *Débats*, the distinguished critic and composer, M. Reyer, is noted for the vehement animosity he has always displayed against the instrument. Instances might easily be multiplied, but enough has been said to show that hostility to the pianoforte is by no means a sign of an unmusical temperament, but rather the reverse. Against public performers it is easy to protect yourself—so long as you are not a musical critic—by the simple process of abstention. The pianoforte on the hearth—so to speak—is a more serious matter, though here it can be dodged, repressed, or even suppressed. But the pianoforte next door is the real grievance. A Scottish authority has recently informed the Gaelic Society that the bagpipes can be heard for eight miles. Many of us would be content to hear the pianoforte at a distance of even a quarter of a mile. But that is impossible, nor does it mitigate the sufferings of the pianophobe to learn that New York is even worse off than London in this respect. Here we may

appropriately transcribe the experiences of a writer in the *New York Critic* which, *mutatis mutandis*, may be paralleled by many of the dwellers in flat-land over here:—

Someone asked me the other day how I should like to hear a certain Etude in A flat. I answered that person that if there was anything in this world that I despised it was to hear music in a flat, and if my friend had had my experience, he would never have asked me such a question. Below a flat in which I recently lived there was a young man who thought he had a gift for music. If a gift for music is the same as a gift for breaking stones with one's fists, then I should say that this young man had it, and had it to the verge of genius. I have heard all the famous pianists who have played in this country in the last quarter of the century and I have never heard one—with, perhaps, the exception of the Cowboy Pianist—who had his wrist power. . . . He had no intention of taking up music as a profession; indeed, I heard that he proposed to study for the ministry, and the thought now occurs to me that, perhaps, he was practising pulpit pounding. He was a young man, as I have said, but he played the most old-fashioned music. I do not mean Palestrina and the Gregorian chants, but the sort of music that was fashionable in country drawing-rooms thirty or forty years ago. His *pièce de résistance* was a song called "Beautiful dreamer wake unto me," which has been arranged as a pianoforte "morceau"! It has a rich, rumbling bass, which, I am sure, is played with crossed hands. That peculiar richness can be produced in no other way. You have no idea of the havoc that such a piece can make with one's nerves. You wish that you had never been born, or that, having been born, your lines might have been cast in some place where pianos were unknown. I wonder if one has absolutely no protection against pianos? I doubt whether he has, for was it not here in New York that a man who lay dying, last winter, sent word to a woman who was pounding a piano in a room on the other side of his party-wall, asking her if she would not stop for a few moments and let him die in peace, to which she replied that she didn't care how he died, and that she was going to play as long and as loud as she liked, as it was her own house. And, being as good as her word, she played on, and the man died to her music. Why can't we have a Raines Piano Bill? [This refers to the new Liquor Law.] I am sure it would be popular, and would help the cause of temperance, too, for I believe that many a man has been driven out of his home at night by the playing of a piano in some other house than his own.

There is a touch of American extravagance about the foregoing, but it will none the less appeal to many really musical readers of these columns. For we also know that young man, or his English double, who develops his muscle on the keyboard at the expense of his neighbour's equanimity. And that moves us to express our surprise that Mr. Edison has never turned his attention to what, if he could achieve it, would be one of the humanest and most beatific inventions of the age—we mean some simple but absolutely efficacious method of shutting off external sounds. Think of the bliss of the brainworker who could thus defy the ravages of the organ-grinder, the news-boy, *et hoc genus omne!*

The pianoforte, as we have seen, has to contend, first of all, with overt enemies like M. Reyer, and secondly, with injudicious devotees. The worst wounds are proverbially those which are received in the house of our friends, and this is eminently true where the pianoforte is concerned. The misdeeds of one section of these wrong-doers have already been commented upon above. Even more prejudicial to

the cult of the pianoforte, however, are those public exhibitions with a recrudescence of which we are now threatened. About two years ago we transcribed from a Lancashire paper in these columns the full, true, and complete account of the Recital, lasting for forty consecutive hours, given at Stockport by a Mr. Napoleon Bird. We hoped at the time that finality had been reached in the matter of these preposterous displays of endurance, and as the months lengthened into years that hope bade fair to deepen into conviction. Alas! these pleasing illusions have been shattered within the last week or two. A Signor Camillo Baucia, of Cuneo, in Italy, has broken Mr. Bird's record. Mr. Bird is reported to have challenged him to play for fifty hours, and laborious punsters have already begun to make jokes about pianofortitude and the pianofifty.

Of the discredit which is fastened on the pianoforte by professors who reduce it to the level of a mere punching block, it is unnecessary to speak. But, in conclusion, we may point out that a new and most formidable enemy of the pianoforte has arisen of late in the bicycle. The bicycle is not intrinsically antagonistic to the keyboard, but as a matter of fact there are literally thousands of young ladies whose leisure hours, formerly passed in large part on the music-stool, are now spent in the saddle of the "iron bird," as a lady journalist has poetically described the bicycle. Nay, more than this, proof positive is afforded by advertisements which announce the sale of pianofortes by individuals at a great sacrifice on the ground that their owners are "going in for cycling." The manufacturers are already said to have complained of the adverse effect of the craze on their business, while it is alleged that, after bicycling for any length of time, many ladies find their wrists ache so much as to render pianoforte playing well-nigh impossible. Altogether the outlook is exceedingly serious. Madame Melba's conversion to cyclomania can be regarded with tranquillity, as she is a singer. But how terrible it would be, for example, if M. Paderewski were to succumb to the craze! As it is, we should not be at all surprised to find the leading firms transmogrifying their business to suit the fashion of the hour, or to see the market flooded with cottage, overstrung, boudoir, semi-grand, or iron-grand bicycles.

CONSIDERING how widespread is the love of music, it is surprising that while so much is done to educate the performer, little or nothing is done to educate the listener. We venture to urge the point upon those concerned with music as teachers. Many, of course, do not admit that "listening" is an art to be improved by education. A short time ago, for instance, Mr. F. H. Cowen, in a bright little article on "The Art of Composition," which appeared in a contemporary, took up this view, and affirmed that the "lover of music must possess an innate feeling

for the beauties of the art to be able to understand and appreciate them." Now, surely this is only partially true. Love for a thing may come (and very often does) as the result of understanding it. What we do not understand is generally repellent. It may be true, as Mr. Cowen affirms, that a greater proportion of "the educated masses" take an "intelligent interest" in literature, painting, poetry, &c., than they do in music; but when Mr. Cowen explains this by saying that music "appeals to a subtle sense comparatively rare in existence," we fancy the facts are against him. So far from being "rare," this "subtle sense" is possessed almost universally. Savages in all parts of the world manifest a positive passion for music; the "common people" in every land have songs and dance tunes which they transmit from generation to generation, and a complete collection of which would fill several hundred volumes; every street urchin whistles and sings, or buys or makes a musical instrument of some kind and exhibits exemplary patience in learning to play a tune upon it; if a piano-organ appears in a "slum" a crowd gathers to listen and is even willing to pay for the privilege. Why, from time immemorial every religious sect has recognised the power of music over the hearts of men and utilised it with the most successful results. Think of Luther and his magnificent hymn-tunes; of John Wesley and his; of the Revivalists, such as Moody and Sankey; of the Salvation Army tunes and bands. No, no, Mr. Cowen, it is the absence of the musical sense that is rare—not its presence. Says Mr. Cowen: "Not only the composer, but the intelligent listener must be born, not made." And this, we think, is just where the mistake comes in. It is, in our opinion, precisely the "intelligent listener," as distinguished from the raw-material "lover of music," that has to be "made," and cannot, in the very nature of the case, be "born." Take anyone who is "fond of music"—that is to say, of a "tune"; and, given time and the proper conditions, you may make of him, according to his brain power, a more or less "intelligent listener." It is just this branch of musical education (upon which the welfare of composers so much depends) that is least attended to in our educational curriculum; and thus, while we have plenty of music-lovers, we have few intelligent listeners. To put the matter in a nut-shell: Every intelligent listener must be a lover of music, but every music-lover is not, necessarily, an intelligent listener.

THE recently discovered remains of Johann Sebastian Bach are about to be transferred to the renovated and enlarged Church of St. John, Leipzig, in whose adjoining churchyard they have so long reposed, destitute of any indication as to their locality, and a worthy memorial is at length to be erected over them. To defray the cost of such a monument should, and no doubt would have been, in the first place, the ambition of the town of Leipzig itself, if only to remove thereby, to some extent, the stain on its 'scutcheon' which its neglect of the great cantor's grave had imprinted there. It was rightly judged, however, that the matter was not one of local, but of national concern; not of national concern only, but one in which the entire musical world is interested. Hence the publication in the Leipzig papers of a general invitation to subscribe to the object in question by a committee, headed by the worthy pastor of St. John, the Rev. F. G. Tranzschel, and Dr. Joachim, and including the

names of many others distinguished in arts and sciences, amongst them Johannes Brahms, Professor His, Dr. Carl Reinecke, and Sir George Grove. The sculptor of the memorial is to be Herr Sefftner, of Leipzig, whose wonderful bust, modelled over the skull of the master, has been the admiration of music-lovers the world over. May he be inspired to produce a work of art not unworthy of his subject. For while the genius of a Bach can dispense with a symbol of his greatness wrought in marble, the sculptor who would employ his chisel in such a task must needs be himself a great artist to render it justice.

WAS Mozart aware of Handel's propensity for borrowing? This is a question by no means easy to answer. It is, however, curious to find the composer of "Don Juan" apparently adopting a similar method—nay, borrowing from Handel himself. For the fugue in the Kyrie of the Requiem he not only takes the theme from the closing "Hallelujah" of Handel's "Joseph," but also its counter-subject. We here place the two masters side by side:—

The image shows two musical staves side-by-side. The top staff, labeled 'HANDEL.', consists of three measures of music in common time, G major. The bottom staff, labeled 'MOZART.', consists of three measures of music in common time, C minor. Both staves show a basso continuo line at the bottom. The music is written in a style typical of the early 18th century.

Handel begins in major, Mozart in minor; in the course of the chorus, however, Handel introduces it in minor and Mozart in major. This reminiscence was first pointed out, we believe, by the Abbé Stadler. Gottfried Weber also called attention to the resemblance between the opening of this very Kyrie and that of the opening chorus of Handel's Funeral Anthem for Queen Caroline.

Here are the opening bars for voices in each:—

The image shows two musical staves side-by-side. The top staff, labeled 'HANDEL.', consists of four measures of music in common time, G major. The bottom staff, labeled 'MOZART.', consists of four measures of music in common time, C minor. Both staves show a basso continuo line at the bottom. The music is written in a style typical of the early 18th century.

The "Requiem" was finished by Süssmayer, and the exact share which he had in the work is still doubtful. Then, again, Mozart was writing to order and in a hurry; further, the hand of death was on him. He may, therefore, have eagerly seized upon the Handel ready-made fugue and counter-subject so as to advance the quicker. The composer was so rich in melodic invention that in his latter days the idea of borrowing can scarcely, one would think, have entered his head.

*Audi alteram partem.* The two "superfluous" bars in the *Scherzo* of Beethoven's Symphony in C minor are, naturally, the subject of comment in Sir G. Grove's recently published work, "Beethoven and his Nine Symphonies." The letter written by Beethoven to Messrs. Breitkopf and Härtel would seem to dispose of the question—*i.e.*, to justify their deletion.

In France, however, the two bars, in spite of Beethoven's letter, have been, as Sir George truly remarks, defended by Berlioz and other writers. M. E. Deldevez, in his "Curiosités Musicales," published in 1873, alludes to the matter, and it may be interesting to sum up very briefly his arguments in favour of retaining the bars. By way of external evidence he adduces the fact that from the time of the publication of the Symphony to the death of Beethoven (eighteen years) the work was often performed in the composer's presence without any remark from him. "Tradition," says M. Deldevez, "proves that on this matter Beethoven changed his opinion." With regard to internal evidence, our author remarks that, at the outset, Beethoven gives out his theme with *legato* phrasing; at the repeat, both with tied and with *staccato* notes. He considers this contrast, evidently intended by the composer, not strong enough in the repeat if the two bars are deleted. The four bars *sostenuto*, with the two bars *staccato* by way of echo, lay, he thinks, proper emphasis on the *sostenuto* in opposition to the *pizzicato* which soon follows. Further, M. Deldevez is of opinion that the *pizzicato* phrase up to the *a tempo* corresponds well in structure with the preceding one, but only if this phrase include the two bars in question.

Not the least interesting feature of Sir George Grove's book is that which refers to the early performances of the Symphonies in England and the criticisms thereupon. It might very naturally be assumed that the Philharmonic Society pioneered these monumental creations; but, as a matter of fact, Beethoven's Symphonies were being frequently played in London some years before the Philharmonic came into existence. Further information on the subject is found in the concert advertisements of the now defunct *Morning Chronicle*, or, as Beethoven called it, "*Morning cronigle*." With the necessary preliminary that the first Symphony was first performed (in Vienna) April 2, 1800, and that it was not printed till the end of 1801, we find that so early as May 18, 1803, Mr. Cimador gave a Concert at the Great Rooms, King's Theatre, for which was announced: "A new grand Symphony, never performed in public, Beethoven." This seems to be the first public performance of a Beethoven Symphony in England. The work, which was doubtless "No. 1, in C," was repeated at Raimondi's Concert, June 2, in the same year.

WHEN we come to 1804 we rub our eyes, and wonder whether we are not reading a newspaper of 1894. We find the most interesting fact that a Beethoven Symphony, doubtless "No. 1," was performed no less than five times during the season of 1804! The names of the concert-givers deserve to be recorded. They are: New Musical Fund, Salomon, Harrison, Bolla, and Lemerelle. In the following year, 1805, some Concerts, followed by dancing, were given at the Russell Assembly Rooms, Great Coram Street, Russell Square. For the "Subscription Concert and Ball" of February 14, 1805, there was announced (in the *Morning Post*) "Grand Symphonie, never performed in this kingdom, Beethoven." This was in all probability the first performance in England of "No. 2, in D." Exactly a year afterwards, February 14, 1806, for one of the "Vocal Concerts," Hanover Square Rooms, there was announced: "Act II. New Grand Sinfonie (MS.) for a Full Band, Beethoven." Was this "New Grand Sinfonie" the "Eroica"? The "MS." qualification makes the probability very strong. The

Prince of Wales and the Duke of Cambridge were present at this Concert; and we learn that "during the Second Act" their Royal Highnesses "sat on a seat in the room near the orchestra, and heartily joined in the applause, particularly to a New Grand Symphony, by Beethoven."

So much for the first three of the immortal nine. The date of the first performance in England of the "Pastoral" Sir George has definitely fixed, and that of the "C minor" will no doubt in due time be ascertained. Meanwhile we must add that at Salomon's Concert, April 23, 1801, there was announced: "New Grand Septetto (MS.), Luigi van Beethoven." This favourite work was therefore heard in England almost within a year of its first public performance in Vienna, and, moreover, before it had even been printed. Beethoven sent the score (or parts) to Salomon, as he says, "merely out of friendship, to be performed at his concert." Salomon repeated the work, "By particular desire," on May 27, when it was designated "the new much admired Septetto." "Much admired" is good. We honour the pioneers of Beethoven's music in this country; and the "much admired" sentiment of 1801 we re-echo and fully endorse at the close of the century.

HERE are two Wesley stories. The first is told of the elder musician bearing that distinguished patronymic, whose discipleship of J. S. Bach became his second nature. One evening Wesley supped with some congenial spirits. In the small hours of the morning a cab was called to convey him home. Before entering the vehicle, however, "old Sam" persisted in going up to the driver and saying: "Coachman, do you know John Sebastian Bach?" "No, Sir, I don't," replied the Jehu, "but get in, it'll be all right!" The other anecdote concerns Wesley's eminent son, Samuel Sebastian Wesley, between whom and Cathedral dignitaries no love was lost. At one of the Winchester Assizes the judges proceeded up the Cathedral in solemn silence. The Dean, who knew his man, said nothing to Wesley at the time; he waited his opportunity. At the next Assizes he suggested that a voluntary should be played on the organ as the judges advanced along the nave. When the legal procession entered the west door, Wesley put down the low C on the pedals; then he added the stopped diapason on the choir and drew the pedal coupler. In due time (the time was *molto adagio*) he added tenor C, then the fifth above, and subsequently middle C. By the time the judges were in their places an E flat had been introduced, and the voluntary (!) was finished. Wesley had played the chord of C minor!

THE Barnby Memorial Trust Fund now amounts to nearly £700, most of which has been contributed by private friends of the family. It is now the turn of the public to give substantial proof of its estimation of Joseph Barnby's long and faithful ministry to its artistic wants. Energetic efforts are being made, under the direction of Mr. F. R. Spark, Hon. Sec. of the Leeds Musical Festival, to raise a special Yorkshire Barnby Fund; at Cardiff, Mr. Walter Scott, Hon. Sec. of the Musical Festival, is organising one for the South Wales district; and a considerable sum will without doubt be collected among the professors and students of the Guildhall School of Music, all of whom will certainly wish to show their appreciation of the late Principal's work, which was undoubtedly the main cause of the present enormous development of the School.

#### FACTS, RUMOURS, AND REMARKS.

"FAINT heart never won fair lady," nor even a prodigious pianist. Chicago University is not faint-hearted. It is trying to engage Paderewski for the Conservatory of Music!

CALVÉ, according to an American paper, hates London, and is credited with saying: "Not for the crown of England, and all the wealth the country contains, would I consent to live in London. Ten times rather would I be a peasant, with a little cottage on the slope of the Apennines and the beautiful sunshine of Italy all about me." How sweet! O these *prime donne*!

"WOODENY" is an adjective contributed to the limited terminology of musical criticism by an American writer. The sentence in which it occurs stands thus: "The playing of Mr. Evans was a bit woodeny, though his relative values were exact." I don't profess to understand the passage as a whole, but the new word, though not lovely, may be useful.

FRAU LILLI LEHMANN has given a handsome testimonial to the musical critics of the States. She says: "But there are among critics some who are artists, and this I learned to know specially in America; there critics publicly thank an artist for what he has taught them, and this has compelled my cordial esteem for the critics in question." Surely my American colleagues are proud men this day!

SOME maliciously inventive person has started the story, in America, that when Miss Dahl, playing at a Sauret Concert, substituted one of Chopin's Ballades for the advertised Sonata in B minor, certain of the big dailies (Chicago) carefully criticised her rendering of the piece she did not perform. To this a musical journal adds another story:

*Apropos* of the above, how well I remember when the music critic of a certain big newspaper here (there are not many, so the choice is limited) was first given his appointment. He walked into a well-known music store, and said: "Here, I've just been told to do music work on that paper. Give me all the books you have about it!"

WITH all respect to my colleague, the musical critic of the *Freeman's Journal*, I must ask him to reconsider his opinion of the leading theme in the first movement of Beethoven's Sonata in G for pianoforte and violin. He writes: "The theme is the cheapest and most trivial. One would not think it out of place in, say, the 'Shop Girl.' Yet it is so treated, and embellished, and embroidered, and variegated in and out, in fragments and altogether, fast and slow, that one can call it great music." All that the writer says of the treatment is true, but surely the graceful and pleasant subject is above any kind of association with the "Shop Girl." I suggest this as a point of critical propriety.

THE first musical article of a new editor is always interesting, and I am indebted to a correspondent who has sent me an example from a small town in the South of England. How well the writer has entered upon his critical task may be estimated if I make a few extracts. "Nothing," says he, "is better calculated to tax the powers of a chorus than German compositions. The interpreter is lost in a maze of emotion, swayed to and fro, tossed up and down by a sea of contending tremors." After this auspicious

beginning, I read : "The interpretation was exceptionally fine, the choir keeping their voices in subdued suspense, while the band, striking off the pizzicato notes, was heard with telling distinctness. Directly afterwards the chorus, gathering power, rises in one united wave of sound to the topmost note, where, blending with the band's prolonged harmonic, it gently dies away." Once more : "The relentlessness of denunciation, the quaking tones of irreparable loss, the abandon in the pleadings, accompanied by sustained flights to the higher notes, elicited," &c. Londoners are generally of opinion that life in the country is dull, but our provincial friends evidently possess more sources of amusement than we wot of.

INDIA is a long way off, no doubt, but nuisances have a habit of spreading with wonderful rapidity, and we must not regard ourselves as quite safe from the musical perambulator which, according to a newspaper paragraph, has been made for an Indian prince. With this peril ahead, our legislators had better vote urgency for the Street Noises Bill. Perambulators are bad enough already, owing to the gregariousness of their habits, and their fondness for rolling along the pavements three or four abreast. One endures them, of course, for the sake of sleeping innocence ; but perambulators grinding out "O hush thee, my Baby," are quite another matter, and it may be well to forestall the action of what the *Daily Graphic* calls "an exasperated adult population."

FOR some time past the "parochial mind" has not done much to amuse us, and, till the other day, there was reason to fear the disappearance, or, at any rate, the weakening, of that peculiar institution. But the parochial mind was only slumbering, for we now learn that its wonted energy had ample manifestation at Blackburn early in the past month. This naturally took place at a vestry meeting, in the course of which a churchwarden reported that the organist had resigned in order to take a place permitting greater liberty in his choice of music. The parochial officer feelingly, though somewhat obscurely, added that "this was to lose the value of his soul," continuing more plainly with the remark that their next organist must be an "out-and-out Christian." Another churchwarden backed up his fellow, remarking that organists generally were not Christians, and seeming to indicate his belief that a man's Christianity is in inverse proportion to his musical culture. This is pitiable, and I would reason with the churchwardens if it were of any use. What says Jeremy Taylor?—"It is impossible to make people understand their ignorance, for it requires knowledge to perceive it, and, therefore, he that can perceive it hath it not."

A RECENT number of the *Music Trade Review* (New York) contains astonishing information about the Tabernacle organ in Salt Lake City. I knew that instrument eleven years ago, and was permitted to "touch" it, but since then it appears to have undergone a transformation into something absolutely unique. My New York contemporary declares that the organ now contains 2,704 pipes, "each thirty-two feet long, and large enough to admit the body of a man of ordinary size." There is an instrument for you ! Its gigantic monotone must shake the neighbouring mountains to their base, and rouse every grisly in the Sierra Nevada. Funnily enough, the next paragraph in the *Review* begins : "Mistakes will happen. Even editors are not infallible." No, indeed !

THE *Melbourne Leader* complains that music is badly supported in Australian cities, and seeks to justify itself by quoting figures which, if correct, are convincing. The Sydney Philharmonic recently performed Massenet's "Mary Magdalene" to a house worth only £22. The same Society spent £225 on a Good Friday Concert and received but £215, while the engagement of an English quartet party produced no more than £287 to set against an outlay of £401. There was a profit of £54 on the Christmas "Messiah," but the year ended with a loss of £154. The difficulty lies in public unwillingness to pay high prices, and the thing to do is to convince Concert-goers in the "under-world" that some music is worth more than five shillings.

"THE chorus then rose," says a Montreal paper, noticing a performance of Haydn's "Imperial" Mass, "and placed body and soul into the Mass, and, with the exception of a few accidentals on the part of the chorus, everything went well. . . . In the contralto a deepness was found, though her expressions were fine . . . whilst the deep-toned notes of the basso resounded with might. . . . The various parts of the orchestra were performed in a masterly way." It used to be a matter of complaint that the vocabulary of criticism was unduly limited, but the present tendency is quite in another direction apparently.

A STAFFORDSHIRE paper states that Haydn's "Surprise" Symphony was recently performed in its district, and then goes on to describe the "Farewell" of the same master. It also says that Mozart's Symphony in E flat and Beethoven's in A were played by a violin, violoncello, and pianoforte. Something wrong somewhere.

THERE is an outcry in New York professional circles against amateur organists, who are said to be putting down the professionals from their seats. Out of thirty churches reported, twenty are served by amateurs, or "one-legged organists," as the *Musical Age* calls them, because they mostly pedal with the left foot only. Can it be that the New York churchwardens agree with their brethren in Blackburn and hold that no cultured musician can be a Christian ? or is it that amateurs are cheaper ? Thirty years ago I wrote an article in the *Sunday Times* headed "Aggressive Amateurism." It was sufficiently pessimistic, but did not at all foreshadow the pass at which the unlucky professional has now arrived.

IN connection with a performance of the "Hymn of Praise" by the Loughton Choral Society, under Mr. Henry Riding, a laudable effort was made, through the local press, to inform and interest the public in the work. Much might be done in this way, and conductors especially should make a point, with editorial concurrence, of preparing their audience for the music about to be performed. Their remarks would fail if too technical, but something in the nature of a popular description of the subject and of such salient features as all can observe and, with help, appreciate might be trusted to have a good effect. I note, by the way, an error in one of the Loughton articles, which says that the Choral was, according to tradition, sung by Luther "on his way to the stake." Luther did not undergo the ordeal of fire, and, probably, the writer had in mind the singing of "Ein feste Burg" as the Reformer entered Worms to present himself before the Diet.

A NEW "Christus," the work of M. Adolphe Samuel, has been produced in Brussels, and favourably judged. It is a choral symphony in five divisions, the first four of which chiefly contain orchestral music, while, in the last, voices are largely employed. The *Belgian Times* states that the "Christus" will be looked after, in England, by Messrs. Novello and Co.

GOUNOD reduced the first of Bach's Forty-eight Preludes to the position of an accompaniment for one of his own melodies, and, according to the *Freeman's Journal*, Papini has arranged this arrangement for nine violins, two harps, and organ. Here we have a lesson in the generation of mistakes.

"THE Chariot Race" is the name of a pianoforte piece published in America, and advertised with a description of its "argument." I make an extract:

Past pillar and post; past fair women, and men of high renown, the chariots whirl in great but terrible splendour. Once around the course! Faster and faster they fly; and louder and louder become the cheers, entreaties and execrations of the multitude. Hark! Crash! Down goes an intrepid but careless rider. The awe-stricken silence is only momentary, however, for the goal is in sight. On! On! On! The loosened rein, the hissing of the many-folded lashes, the frenzied cries of the multitude, all seem to find expression in the closing "furioso" bars; and the race is won in a glorious climax to a splendid piece of work.

And yet people smile at the "Battle of Prague!"

A FRANKFORT correspondent of the *Musical Courier* sends the following remarks to that journal:

Three English songs were sung by Miss Orridge, of London, who possesses a strong voice of good quality and wide range. The pieces sung were more than commonly interesting, being the work of a young English student, Mr. Norman O'Neill, of London, who is studying at the Conservatory under Herr Professor Knorr. The group given is unpublished, but should not remain so. The songs are entitled "A Little Boy Lost," "Parted," "Lullaby," this last being a musical setting to Eugene Field's tender poem, the "Norse Lullaby." Each of the group of songs is worthy of the master of this student; they are tuneful, fully and beautifully worked out in all parts, and finished in polished style. This young man has something to say in the world of tone, and he is saying it forcibly and sympathetically, and will before long speak to more of the world, in higher planes, no doubt.

I hope to hear more, in the same strain, of this young composer.

JOSEPH BENNETT.

#### ROYAL CHORAL SOCIETY.

THIS admirably equipped association cannot complain of any want of patronage, notwithstanding the decease of its revered conductor, Sir Joseph Barnby. There were immense attendances both at the usual Good Friday rendering of "The Messiah," with Miss Esther Palliser, Miss Clara Butt, Mr. Lloyd Chandos, and Mr. Santley as the principal vocalists; and of the jubilee performance of "Elijah," on the 23rd ult. This was the first of several performances announced in commemoration of the fiftieth anniversary of the production of Mendelssohn's immortal masterpiece at the Birmingham Festival in 1846, an event memorable indeed in the annals of music in England. "Elijah" at once took root in the affections of amateurs in this country, and when the fastidious composer had pruned his score and made sundry additions the oratorio was accepted as a perfect work of art, and this judgment

has never been called into question. Indeed, "Elijah" still ranks second only to "The Messiah" among oratorios. Its performance, under the direction of Sir Alexander Mackenzie, was quite worthy of the prestige of the Albert Hall Choir. The principal vocalists—all well fitted for their duties—were Misses Ella Russell, Maggie Purvis, L. Dews, Edmée de Dreux, and Messrs. Lloyd Chandos, J. A. Bovett, and Andrew Black.

#### PHILHARMONIC SOCIETY.

THE Society's third Concert, given at Queen's Hall on the 22nd ult., began with Beethoven's glorious Symphony in A, in many parts of which the playing of the band lacked point and even neatness. Sir A. C. Mackenzie devoted unsparing energy to the task of countering the listlessness of his little army; but for some inexplicable reason they would not interest themselves in their work, and it was only towards the end that some portion of the conductor's vitality seemed to reach them. Only two or three performers seemed to escape the general somnolency—among them all honour to the second horn, who played his beautiful part in the *Scherzo* like an intelligent artist. Saint-Saëns's fourth Concerto is clever and effective, like all this composer's works, but its emotional contents are meagre. Madame Sophie Menter made the most of the opportunities afforded by the work for brilliant display, her wonderfully perfect technique enabling her to conceal the difficulty of the most formidable passages. She acknowledged four recalls, but wisely declined the encore so persistently demanded. The remaining instrumental pieces were Vieuxtemps's Concerto in D minor (No. 4), played with perfect skill and taste by Mr. Johannes Wolff, and the "Tannhäuser" Overture, which is now fast becoming hackneyed. Mr. Bispham sang Wagner's setting of Heine's "Two Grenadiers" (the accompaniment of which had been scored for orchestra with much skill and imaginative power by Mr. Clarence Lucas) and, in place of "Per questa bella mano," originally announced, the immortal "Non più andrai," both with the success that such finished and intelligent art as his always commands. At the next Concert Mr. Cowen's new Suite, "In Fairyland," will be played for the first time, and Mr. Eugene d'Albert will play Liszt's E flat Concerto.

#### CRYSTAL PALACE CONCERTS.

MR. HERBERT BUNNING, whose "Village Suite" was performed at the Concert of the 4th ult., is no stranger to the Sydenham audiences—an Idyl for strings and horn and a scena for baritone and orchestra having already figured in the programmes of the Saturday series. The new work, which is in four movements, is a realistic attempt to record the impressions of country life in Italy, and though it suffers from the common fault of excessive sonority and a somewhat sophisticated sentiment, shows considerable command of orchestral resource and an instinct for picturesque though rather highly-coloured effects. Mr. Bunning's peasants, in short, are lacking in rural simplicity, and somewhat suggestive of the stage variety. The first movement, entitled "Pastorale," opens charmingly, and the "Peasants' Dance" is a bright, spirited, and engaging number. The sentiment of the "Idyl" is rather strained, and the *Finale*, in which Mr. Bunning gives us literally all the fun of the fair, is overcrowded with detail. It remains to be added that Mr. Bunning's work was capitally performed under Mr. Mann's direction, and that the composer was called to the platform to bow his acknowledgments. Miss Jessie Grimson, scholar of the Royal College and member of an exceptionally gifted family of instrumentalists, made her début at these Concerts in Spohr's familiar "Scena Cantante," and by her elegant phrasing, accurate intonation, and fluent execution fully deserved the warm reception accorded to her by audience and orchestra. The orchestral numbers performed included Beethoven's Second Symphony, admirably played; Halvorsen's "Triumphal entry of the Boyards," a showy piece of musical pageantry; and Goldmark's clever "Im Frühling" Overture. The vocalists were Miss Mabel Berrey and Mr. Braxton Smith,

who were associated in the duet "Dear love of mine," from Goring Thomas's "Nadeshda," besides contributing solos.

The remarkable advance in delicacy and refinement which has been achieved of late years by M. Sapellnikoff was conspicuously displayed in his admirable interpretation of the solo of Schumann's Pianoforte Concerto at the Concert of the 11th ult. It was sympathetic in spirit, brilliant in execution, and altogether enjoyable. M. Sapellnikoff gave great pleasure later on by his poetical rendering of Tschaikowski's "Song without Words" in F, Mendelssohn's "Spinning Song," and wound up with a fine exhibition of virtuosity in Liszt's Hungarian Rhapsody in A (No. 13). The familiar beauties of Beethoven's Pastoral Symphony were brought home to the audience in a very fine performance of that ever-welcome masterpiece, and the band also distinguished itself in the Overture to Mozart's "Magic Flute" and Dvorák's richly coloured and romantic "In der Natur" Overture. Miss Alice Esty sang with her wonted charm of expression Félicien David's "Thou brilliant bird"—in which the flute obbligato was irreproachably played by Mr. Fransella—and Gomez's "Mia Picciarella," but her voice and style are imperfectly adapted to songs of the bravura type.

There was but a scanty audience at the concluding Concert of the series, on the 18th ult., football and not music being responsible for the tremendous crowds which flocked to the Crystal Palace on that afternoon. The faithful few, however, were rewarded by hearing a new work of considerable force and interest in Christian Sinding's Symphony in D minor. Strenuous energy is perhaps its dominant characteristic. Indeed, Herr Sinding may be said to possess the defects of his qualities, for the work is decidedly wanting in dynamic relief. The scoring, though not exactly "thick," is so continuously sonorous throughout the whole of the first movement as to beget a certain fatigue. There is also a good deal of otiose repetition of phrases, nor can it be admitted that the composer's studied violations of the elementary rules of harmony are justified by the results, which are often more curious than convincing. Still, with all drawbacks, the work commands respect and even admiration by its breadth and boldness of outline and its entire avoidance of the commonplace or sensational, and its repetition may be looked for with pleasurable anticipation. Mr. Mark Hambley played with remarkable vigour and skill, but a superfluity of gesture, the solo of Rubinstein's Pianoforte Concerto in D and solos by Liszt and Leschetizky; Miss Evangeline Florence revived a charming air by Veracini, "arranged" by "A. L." and songs by Cowen; and the programme was completed by the orchestral arrangement of the closing scene from "Rheingold" and Liszt's Hungarian Rhapsody in F.

#### LAMOUREUX CONCERTS.

THE famous Parisian orchestra, organised and conducted by M. Lamoureux, made its first appearance in England on Monday, the 13th ult., when the first of three Concerts at Queen's Hall was given before a large and highly appreciative audience. The programme consisted of Wagner's "Flying Dutchman" Overture, Beethoven's Symphony in C minor, the Overture to Chabrier's opera "Gwendoline," the Pilgrim's March from Berlioz's "Harold in Italy," Saint-Saëns's "Rouet d'Orphale," and Wagner's "Huldigungsmarsch." It will be obvious that for successful renderings of so varied a selection of pieces every quality necessary to a first-rate orchestra must be forthcoming, and on the whole the Lamoureux band emerged with wonderful success from the ordeal. We should have liked more breadth and freedom in the phrasing of the first movement of the C minor, the "Huldigungsmarsch," and the quick portions of the "Flying Dutchman" Overture; more "brutality" of emphasis in the "curse" motive of the Overture and the "first subject" of the C minor; and in its plaintive, pleading "second subject" less rigidity of tempo; but in every other respect the interpretations were beyond praise.

In order that the precise nature of the merits shown should be clearly understood, the constitution of the Lamoureux orchestra and the conditions under which it

works must be indicated. The *personnel* consists solely of players of the highest rank, every member being either the holder of a *Premier Prix* from the Paris Conservatoire or the occupant of an official musical post; and these artists, by constantly practising together under the same chief and by means of rehearsals, numerous and sectional to a degree that English musicians would regard as ridiculously in excess of actual needs, have so learnt to play together that, in execution, phrasing, balance of tone, and relationship of parts to the whole, something very near perfection has been attained. Without being exactly a "great" conductor as regards sympathy, insight, and inspiration, M. Lamoureux is master of that "art of taking pains" which has been spoken of as identical with "genius." He possesses, also, that power of compelling obedience—of making himself at once loved and feared—that forms the necessary equipment of every born leader of men. We have, therefore, in the Lamoureux orchestra an instrument able to carry out the slightest indications of its chief with a thoroughness, an attention to detail, and a unanimity of intention surpassing anything hitherto heard in this country. Among special features that commanded instant admiration may be named the wonderful delicacy of the *pianissimos* obtained (especially from the strings), the refined phrasing of the "wood-wind," the splendid volume of tone given out by the double basses, and the absolute homogeneity which reigned throughout the orchestra with regard to intonation. It is doubtful whether a band so perfectly "in tune" had ever previously been heard in London.

The programme quoted above was repeated on Tuesday in Manchester and on Wednesday in Liverpool, the band returning to Euston at two o'clock on Thursday. At a rehearsal held at Queen's Hall an hour or two later, M. Lamoureux addressed his orchestra, calling upon them to give three hearty "English" cheers for Mr. Robert Newman, not only for having made their visit possible and altogether pleasant, but for his successful efforts to establish the French pitch in England. Frenchmen were accustomed to speak of the English people as cold. How ill-founded was this opinion the heartiness of their reception here had amply proved. At the second London Concert, given on the Thursday evening, the programme consisted of Saint-Saëns's Symphony in C minor, with organ and pianoforte obbligati, composed for the Philharmonic Society in 1886, the Overture to "Die Meistersinger," the "Forest Music" from "Siegfried," the Hungarian March from Berlioz's "Faust," and two works not previously heard here—Vincent d'Indy's "Wallenstein's Camp" and the Serenade from G. Charpentier's Suite "Impressions d'Italie." Both works are melodious and pleasing, and as such will be heard again with pleasure. Except that M. Lamoureux's reading of the "Meistersinger" Overture was curiously heavy and wanting in humour, the performances of these works left absolutely nothing to be desired. On Friday, the programme of the first Concert was repeated at Brighton at a morning Concert given in the Dome, and on Saturday, the 18th ult., the week's work (a pretty heavy one!) ended with the third Queen's Hall Concert, given before an overflowing audience. The pieces included the second portion of Berlioz's "Romeo and Juliet" Symphony, the "Chasse et Orage" from his opera "Les Troyens," the Good Friday music from "Parsifal," two light pieces by Bizet and Delibes, and Balakireff's symphonic poem "Tamara," which, though not without merit, is little likely to be heard again and need therefore not detain us here. At the close of the Concert the French orchestra rose with military precision and played "God save the Queen," after which the audience cheered them again and again. It is pleasant to know that Mr. Robert Newman has already arranged to bring M. Lamoureux and his men to Queen's Hall again in November.

#### ROYAL ARTILLERY BAND CONCERTS.

THE fine band conducted by Cavaliere L. Zavertal at Queen's Hall, on March 27, offered a very attractive programme representative of several schools. The Symphony was that belonging to the "Lobgesang," and in each of the beautiful movements the closest observance of light and shade was manifested. The *Allegro* was played with all needful spirit, whilst the devotional feeling characterising

the *Adagio* was admirably reflected throughout. The Overtures to Schumann's "Genoveva" and Mancinelli's "Cleopatra" were brightly executed, as also were two stirring excerpts from Kretschmer's opera "Die Folkunger" (dating from 1875) and the first of Dvorák's vigorous Slavonic Dances. Exceptional delicacy was displayed in Saint-Saëns's "Rêverie du Soir," from the "Suite Algérienne," and in Mlle. Chaminaud's "La Chaise à Porteurs." But nothing proved more successful than the dainty "Valse Mélancolique" ("Lonely Life") and the energetic "Allegro di Bravura" ("The Dance"), from Mr. Edward German's "Gipsy" Suite. These engaging pieces received such justice from the band that the demands for a repetition of the second-named did not cease until they were acceded to. The gratification occasioned by both numbers was as great as when this popular Suite was performed in its entirety under the same direction a few months back.

Slavonic composers were in the ascendant on the 17th ult. Dvorák held the place of honour with the Symphony "From the New World," and Smetana's brisk Overture "Prodaná Nevesta," brought the Concert to a conclusion. The Symphony, with its pleasant reminiscences of melodies associated with "the plantation," went well from beginning to end, the more delicate points of the *Largo* being quite as felicitously developed as was the joyous excitement pervading the *Scherzo*. This work has never been better rendered in the metropolis. The March from Barnby's "Rebekah," the expressive *Adagietto* of Bizet's "L'Arlésienne" Suite (in which a perfect *pianissimo* was produced), the Gavotte from Godard's opera "Jocelyn," the ballet music from Rubinstein's "The Demon," two of Grieg's piquant "Norwegian Dances," and Glinka's "Kamarinskaja" (Hochzeitslied and Tanzlied) were also included in the list of pieces in which Cavaliere Zavertal and his talented force fully sustained the reputation long since honourably won. With unchallenged selections in every respect efficiently performed, it is not surprising that the Royal Artillery Band Concerts should be so warmly appreciated.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THESE entertainments terminated, as usual, on the Monday in Holy Week, which this year came on March 30. We have, therefore, only to deal briefly with the last two Concerts of the season. At the final Saturday performance, on March 28, a most effective rendering was given of Beethoven's magnificent Pianoforte Trio in B flat (Op. 97), by Miss Fanny Davies and Messrs. Joachim and Piatini, and Brahms's early String Sextet in B flat (Op. 18) opened the scheme, which included three of the same composer's Hungarian Dances for violin and pianoforte and Mendelssohn's "Tema con Variazioni" for pianoforte and violoncello in D (Op. 17). Mrs. Hutchinson was the vocalist. The final performance, on the date already named, was very largely attended, not a surprising fact, as the programme was exceptionally attractive. It commenced with Mendelssohn's Octet in E flat for strings (Op. 20), one of the most marvellous emanations of youthful musical genius ever penned. It was splendidly interpreted by Mr. Joachim and the artists with whom he was associated, and similar remarks will apply to the performances of Bach's Concerto in D minor for two violins and Schumann's glorious Pianoforte Quintet in E flat (Op. 44), with which so many seasons of these Concerts have concluded. Mr. Leonard Borwick was the pianist on this occasion and was, of course, encored after rendering two charming trifles by the Russian composer Rachmaninoff. Mr. David Bispham sang airs by Purcell, Schumann, Verdi, and Henschel to perfection, and so in the most agreeable manner the thirty-eighth season of Mr. Arthur Chappell's Concerts came to an end.

#### DRURY LANE OPERA.

"OPERA in English" is gradually but surely establishing itself among us, and, thanks to Sir Augustus Harris, has this year more than ever established its claims to the respect of music-lovers. The merits of the performances inaugurated at Drury Lane, on the 4th ult., are considerably in excess

of those usually put forward during the "off" season (when, of course, theatre prices are charged), and the répertoire includes works that, a few years ago, would have been regarded as hopelessly "over the heads" of those to whom opera in the vernacular is more particularly supposed to appeal. The excellence of the performance has been greatly due to the orchestra, which is composed of the best material, and is presided over by Mr. Mancinelli as conductor-in-chief, and Mr. J. M. Glover, Mr. Feld, and Mr. Landon Ronald as assistants. The opening night was devoted to "Faust," with Madame Moody, Mr. Hedmond, and Mr. Manners in the three chief characters, and an exceedingly promising young baritone, Mr. Wilson Sheffield, as Valentine. With the assistance of the artists already named, and Miss Pauline Joran (an excellent Carmen and Nedda), Madame Duma, Miss Lilian Tree, Miss Elba, Miss Jessie Huddleston, and Messrs. David Bispham, Philip Brozel, Copland, R. Green, Brophy, and Bevan, excellent performances have been given of "Tannhäuser," "Lohengrin," "Cavalleria," "Hansel und Gretel," "Carmen," "Mari-Tana," and the "Bohemian Girl."

#### GOOD FRIDAY CONCERTS.

THE Queen's Hall Choral Society gave a good performance of "The Redemption," a work that yearly increases in favour as a suitable production for the Lenten season. The choruses were sung with exceptional precision and verve, none of the more dramatic points being missed, whilst in the Sanhedrin scene the denunciation, "For ages on your head shall contempt be outpoured," was delivered with a clearness, force, and intensity as startling as it was convincing. The freshness of the juvenile voices in the choir imparted special effect to the beautiful chorus "From Thy love as a Father" and to the massive "Unfold, ye portals." The solos obtained efficient interpretation from Madame Marie Duma, Miss Margaret Hoare, Miss Hilda Wilson, Mr. Ludwig (to whom was assigned the music of the *Saviour*), and Messrs. Iver McKay and David Bispham. The band earned hearty commendation. Mr. Edwin H. Lemare was at the organ, and Mr. Randegger conducted with his accustomed judgment.

At St. James's Hall the South London Choral Association secured applause for a firm and feeling rendering of Mendelssohn's noble Psalm "Judge me, O God," of "O Gladsome Light" (Sullivan's "Golden Legend"), and of oratorio excerpts, Mr. L. C. Venables ably conducting. Miss Ella Russell sang Mendelssohn's "Hear my Prayer" with devotional fervour, and the other soloists included Madame Hope Glenn, Miss Stanley Lucas, Messrs. Iver McKay and Foli. Mr. H. R. Rose played a couple of organ solos and Mr. Henry Bird was the accompanist.

At Queen's Hall in the evening a programme of miscellaneous sacred pieces was carried through by Miss Macintyre (heard to advantage in "Angels ever bright and fair"), Madame Belle Cole, Misses Hilda Wilson, Maud Sherman, and Grace Woodward, and Messrs. Henry Piercy and Bispham. Instrumental contributions were supplied by Miss Louise Nanney (violin) and Mr. W. S. Hoyte (organ).

#### ROYAL ACADEMY OF MUSIC.

ON Wednesday evening, March 25, two acts of Mozart's "Le Nozze di Figaro" were given, in praiseworthy fashion, by students of the Tenterden Street Institution; but of course efforts of this nature, presented merely to invited guests, are not open to minute criticism. On Tuesday afternoon, however, the 31st of the same month, the usual terminal public Concert took place in St. James's Hall, and was unusually successful in an artistic sense. The commendation must be bestowed chiefly on individual students, as the programme did not include any work of a symphonic nature, though Sir Alexander Mackenzie had under his command a hundred well drilled orchestral pupils, nearly half of whom were of the gentler sex. The principal instrumental pieces were Mendelssohn's Pianoforte Concerto in D (No. 2), excellently played, as to the solo part, by Mr. Claude F. Pollard (Thalberg Scholar), and Rubinstein's brilliant Pianoforte Concerto in G (Op. 45), rendered with all needful energy by Miss Marguerite

Elzy (Erard Centenary Scholar). Miss Edith Byford and Miss Daisy Hansell (violinists), Miss May Mukle (violin-cellist), and Miss J. Spicer, Miss Isabel Jay, and Mr. F. Baring Ranallow (vocalists) may all be encouraged to persevere with their studies.

The competition for the Norman Salmon Prize (limited to Yorkshire students) took place on March 30. The examiner (Miss Hilda Wilson) awarded the prize to Sarah A. Gomersall and commended Kate Somerset. The competition for the Sterndale Bennett Prize took place on the 16th ult. The prize was awarded to Lily West, and the examiners highly commended Isabel Coates and Florence Dawes.

#### THE SOCIETY OF ARTS.

A PAPER of considerable interest, entitled "Early English Organ Writers," was read by Mr. Burnham Horner, on the 15th ult., at the Society of Arts. Mr. Horner briefly reviewed the writings and peculiarities of a long list of musicians who had written for this instrument, the chief names mentioned being Orlando Gibbons, Henry Purcell, Handel, John Reading, Dr. Maurice Greene, Thomas Kelway, Jacob Kirkman, John James (who materially assisted Dr. Burney in his "History of Music"), John Travers, Henry Heron, William and Starling Goodwin, William Walond, Henry Burgess, Charles Avison, William Boyce, John Keeble (Organist of St. George's, Hanover Square, and the Ranelagh Gardens), John Stanley, Dr. Nares, Dr. Worgan (who enjoyed great popularity as a performer at the Vauxhall Gardens), Dr. Philip Hayes, James Hook (a notorious punster), C. F. Baumgarten (1754-1824), "to whom may be ascribed the first printed music with three staves"; Samuel and Charles Wesley, Dr. Crotch, Thomas Adams (a famous extemporaneous player), Jonas Blewett (compiler of one of the first treatises on organ playing), and John Whitaker, beyond whom the lecturer did not go. In conclusion, Mr. Horner said:—

"I have endeavoured to point out how enormous was Handel's influence over our composers, warping their minds and limiting their progress. Is it not so, in a large measure, in the present day? Is not everyone trying his best to go beyond his power to imitate a colossal genius like Wagner? Fortunately, there are some organ writers who strike out a line of their own, and there are some native composers who can measure their length with such foreign writers as Merkel, Widor, or Rheinberger. It is unfortunate that the general public is, to a great extent, disinterested in organ music. We have the best performers in the world, and our instruments can compare most favourably with other countries. One reason may be that it is not an easily accessible instrument; the other, that it demands very great labour on the part of the performer; it is also an instrument that exercises nerve power to a large extent. A pupil of mine was once practising by herself, the bellows being blown by a half-witted boy. Well, this lady was much troubled over a hymn-tune she was practising, and after much stumbling, a head popped round the corner, and the simple-minded boy said, 'You do not seem to get on well with that toon, mum. Could you do it better, if I was to whistle it over to you fust?'"

#### MUSICAL ASSOCIATION.

MR. W. C. BANISTER was the contributor of the paper at the monthly meeting, on the 14th ult., of the Musical Association. The title of the discourse was "Music viewed from different standpoints," and its object may be described as a plea for tolerance of the opinions of others and a more comprehensive view of musical art. Mr. Banister dismissed the non-musician as one who formed his opinions by a mere glance from the one standpoint of a striking impression; but musicians were divided into many classes, of which the most distinct were the pedantic, the traditional, the comparative, the analytical, the vocal, and others whose judgments were biased by prejudices and idiosyncrasies. In a happy simile the lecturer compared the art to a stately cathedral, the beauties of which, to be duly appreciated, must be viewed from many standpoints, both without and within. There was also much truth in the remark that we

lost much enjoyment by ceaseless comparison of one work with another, even when they were by the same composer. From this cause also many early works suffered unmerited neglect. Speaking to the pedantic, the lecturer prettily said: "Theory, rules, grammar must be . . . but who of us will parse a love-letter that comes to us, and a composer speaks to us from his heart." Rules were not for musicians any more than the moral law was for the well-behaved, not that he would imply that students were always misbehaved. In conclusion, he asked his listeners to abandon all individual standpoints and to be slow to reject even that with which they had no sympathy. Mr. Otto Goldschmidt, who occupied the chair, warmly supported Mr. Banister's views, and, in fact, so much harmony prevailed that there was practically no discussion.

#### TWO NORTHERN MUSICAL FESTIVALS.

FROM year to year we have had to record the advances made by the annual music Competitions and Festivals held at Kendal, under Miss Wakefield's guidance. This year the "Wakefield" Festivals have received the sincere flattery of imitation, and the neighbouring County of Cumberland has begun a friendly rivalry by instituting a Festival of its own, on very similar lines. The Kendal meeting, which took place on the 14th, 15th, and 16th ult., showed some wholesome development. The number of entries was larger than ever. There were twenty-nine more choirs taking part than at the 1895 Festival, and the number of individuals competing came up in the aggregate to no less than 1,177. The first day was given up to youthful competitors. As usual, the sight-singing—always an important feature on these occasions—was remarkably good, though perhaps the highest level was reached in the adult competition on the third day, when the young lady who received the first prize sang correctly the most difficult test the judge, Mr. McNaught, was able to put before her. In the solo competition fourteen singers under sixteen years old sang Sullivan's "Birds in the Night," the majority singing with a refined feeling that older singers might have envied. The winner of the first prize, Marion Titterington, had all the charm of childlike unconsciousness together with genuine artistic expression. The juvenile choirs and the two-part sight reading also produced some excellent results. The day's proceedings were wound up with a Concert, in which all the choirs united in a performance of Facer's children's cantata "Red Riding - Hood's Reception," under Miss Wakefield's conductorship, the soloists being all children, of whom Amy Prill and C. Hudson deserve especial mention. The zest with which the tuneful choruses were sung was quite delightful. The second day was for vocal soloists and instrumentalists. The judges in the former branch were Miss Lucy Broadwood and Mr. George Murray, and Miss Broadwood added to the value of the adjudications by the helpful remarks she volunteered on the singing. The tenors and basses were strikingly good, and those who went expecting some amusement at rustic attempts to sing so difficult an air as "O ruddier than the cherry" were disappointed. As for the tenors, it need only be recorded that they elicited a compliment on the score of modesty and absence of self-consciousness to prove that they were not of the ordinary type. The instrumental competitions, of which Mr. Henry Bird was the judge, furnished a new departure. Considering the "long felt want" of a more extended practice and greater appreciation of orchestral music in this country, the establishment of a class for "village orchestras" was a most interesting experiment. It was a decided success, three little bands appearing to play two Bourrées by Handel. The first prize went to Sedbergh, for a performance characterised by remarkable neatness and delicacy, while the Windermere band came in a good second, playing the pieces set with capital tone and force. The subjects of the string quartet and pianoforte trio competitions were perhaps not quite as happily chosen with a view to testing the ensemble of the players as might be. The former was a Minuet and Trio by Mozart, the latter, the well known "Gipsy Rondo," from Haydn's first Trio, and the performances showed

that both works had been assiduously rehearsed by the amateurs who took part. The evening of the second day was taken up with a Concert that might be regarded as a dress rehearsal of that of the following night, and does not call for detailed notice. It proved much more popular than when the plan was first adopted a year ago, and the hall was well filled. The busiest of all the three days was the last, when the adult choirs had their turn, and there were no less than sixty-three entries in the five classes, beside the sight singing for individuals. The singing of the female choirs called forth warm praise from the judge, Mr. McNaught, on the score of enunciation. As he amusingly put it, a special prize of £2 for enunciation had been awarded, and all Kendal and district had been working hard for good enunciation, which showed how cheaply that quality could be got. In the male-voice choirs the excellence of the "blend," a difficult thing to obtain, was conspicuous in the best of the competitors. The next class was for choirs from the small villages of the district, a restriction that gives the small populations a chance. Farrant's anthem, "Lord, for Thy tender mercies' sake," was sung with varying degrees of technical perfection, but with a very general appreciation of the dignity of the music and a careful avoidance of all fussiness or exaggeration of expression. In the Village Choral Societies' Class each choir was to be prepared to sing any portion of Gluck's "Orpheus," chosen by the judge on the day, and in addition to go through a simple exercise in four-part sight reading, so that the test was as thorough as could be devised, and involved much more general musicianship than is required for the mere preparation of a set piece. In former years the chief prizes were won by the greatest aggregate of marks, but on this occasion the prizes for the test piece and for the sight singing were kept entirely separate, a change the wisdom of which may be questioned. The interest of the event culminated in this last competition and that which followed, the Leslie Madrigal competition, for which a challenge shield is awarded. An almost cruelly severe test was afforded in Benet's "Flow, oh my tears," and it brought forth some remarkably good performances. When the extreme difficulty of singing a sustained *pianissimo* in unaccompanied music is borne in mind, the success of the Sedbergh choir in obtaining fifty-six marks out of a possible sixty was a wonderful achievement. Nor was it only technically good, but the tender melancholy of the piece was exactly caught. After the sight reading, to which reference has already been made, the Festival ended with a Concert, the first part consisting of Gluck's "Orpheus," given with judicious cuts. The soloists were the Countess Valda Gleichen, Miss Evangeline Florence, and Miss Lindsay Currie; while in the miscellaneous second part Miss Wakefield and Mr. Kennerley Rumford also sang solos. Between the parts the prizes were given away by Countess Bechtive, who took the place of Sir John Stainer. The result of the Novello Prize, for the greatest aggregate of marks in all classes, was announced, Sedbergh and Windermere having in the event to share this important distinction. Miss Wakefield conducted the Concert with characteristic energy and ability, and, as the ruling spirit of the event, may be heartily congratulated upon the success of the eleventh year of these Festivals. That over a thousand persons within a radius of fourteen miles from Kendal should be induced to diligently practise good music of all kinds, cannot but improve their taste as well as their executive powers.

The Carlisle Festival, which took place on the 17th ult., could not be expected to rival its neighbour, being the first of its kind in the district. But it was a promising beginning, and, as regards actual achievement, presented many points of high excellence. The children's choirs showed much room for improvement in expression, intonation, and general musically feeling; but the sight singing of a choir of boys from a Carlisle Board School was very satisfactory, as was that of the choir who won the prize in the class for adults, and who sang the test supplied them with almost absolute accuracy. The small number of entries was unfortunate, as in several classes there were "walks over"; but this will doubtless be remedied on a future occasion, as the Festival becomes better known. A church choir gave a reading of Macfarren's anthem "The Lord is my Shepherd" that

was in every respect excellent; and the choir of a Congregational Chapel sang Sullivan's "I will sing of Thy power" with admirable force and expression. The difficulty of finding material in small villages was illustrated by the singing of a choir from a small village under Skiddaw, whose enthusiasm got the better of their discretion, and led to some bad tone and defective intonation. In the most important class for choral societies, Bishop's "Fisherman's Good Night" was really admirably sung by the winning choir, the Wetheral and Corby Society, to whom Mr. McNaught awarded no less than fifty-six marks out of a maximum of sixty. In a quartet competition there were only two entries, but both quartets sang Macfarren's "The Miller" with capital force and spirit. The performance of the winners, who also hailed from Wetheral, was characterised by remarkable finish and ease. The Festival ended with a Concert, at which the competing choirs were united and sang several pieces under Mr. McNaught's very expressive conducting, with a force and beauty of tone indicating what fine material exists for a capable chorus in the neighbourhood of Carlisle. The prizes were given away by Miss Wakefield, who was introduced by the Bishop of Carlisle, and whose presence on the occasion had an appropriateness that was very obvious. Certainly the promoters of the Festival, among whom must be singled out Mr. Hodgson as its honorary secretary and originator, have no reason to be discouraged at the result of their first effort, and it is satisfactory to learn that preparations are being made for its repetition a year hence.

#### THE CHORAL SOCIETIES OF BERLIN.

(FROM A CORRESPONDENT.)

In a former notice I gave some account of Berlin's musical life; the general character of that account precluded me from dealing at any length with the constitution and achievements of the various choral societies, considered separately.

Choral singing in general is not cultivated to the same extent in Germany as it is in England, and the choirs are in many respects inferior to ours. Too often there is a lack of freshness in the voices, especially the sopranos, and in some choirs it is apparently the rule that no ladies under fifty years of age should be admitted. This is detrimental to a good balance of sound. Another point in which Berlin compares unfavourably with London is that, as a rule, the best vocalists available are not engaged for the solo parts; consequently, in attending the performance of an oratorio, one is frequently compelled to listen to the efforts of more or less inexperienced singers; the fact being that the vocal energy of Germany is almost entirely directed towards the operatic stage. In spite of these and other detractions, there are several choral societies in Berlin which do excellent work and bring a great deal of enthusiasm to bear on their various productions; this is principally due to the excellence of individual conductors, to whom I shall presently refer. Several of the societies have been in existence a great number of years, and it is interesting to observe their progress and the curving line of their reputation. The Sternscher Verein, for instance, was at one time very good indeed, and after a period of slackness is improving again under the untiring care and energy of Professor Friedrich Gernsheim.

The order of things demands that I should first say something of the Singakademie, which is the oldest established institution of the kind in Berlin. It was founded in 1791 by Carl Fasch, a teacher and composer of some reputation at that time, and its original object was the private performance of sacred compositions by Fasch himself. For the first two years the meetings were held at a private house, the original members numbering only twenty-seven. In 1793 a room at the Royal Academy of Arts was granted to the Society for its practices, but it was not until eight years afterwards that regular public performances began to take place; and it was only in 1827 that the building which bears the name of the Society was completed. The Singakademie has exercised an important and most beneficial influence upon the music world of Germany, and has done much to foster the knowledge of

Handel's works throughout the country. Bach's "St. Matthew" Passion was first performed in 1829 with Mendelssohn as conductor; and since that date it has been annually given. Fasch, the founder, died in 1800, and it is somewhat remarkable that the conductorship has only changed hands three times since Carl Zelter was appointed at the commencement of the century. The latter was succeeded by Carl Runghagen, he by Eduard Grell, who in turn gave place to Martin Blumner. Mendelssohn never held the post of permanent conductor, though an attempt was made to bring it about. The old tradition as to the singing of sacred music only is still adhered to by the Society.

The Sternscher Gesangverein was founded in 1847 by Julius Stern, and "Elijah" was given at the inaugural performance in the October of that year. The list of conductors associated with this Society comprises such well-known names as Stern himself, Stockhausen, Max Bruch, Rudorff, and Gernsheim. The Society is very energetic in the production of modern German works, and amongst those performed, since Professor Gernsheim undertook the direction, may be mentioned Vierling's "Constantia," Max Bruch's "Feuerkreuz," Heger's "Manasse," and Gernsheim's "Ein Preislied." Brahms's name frequently figures upon the programme, and Verdi's "Requiem" was recently given. The choir numbers, at the present moment, 280, and public performances are given three or four times during the winter.

The Cecilien Verein, founded in the early sixties, is another important Society; it is under the direction of Herr Alexis Holländer. The three Societies mentioned above are the oldest in Berlin, and have had the greatest influence; but in addition to them must be mentioned the Philharmonic Choir, which, founded as recently as 1884, has, under the able direction of Herr Siegfried Ochs, made a considerable reputation for itself.

Although hardly coming under the denomination of choral societies, since their programmes frequently contain no choral work, one can hardly conclude a review of this kind without a brief allusion to the Wagner Verein and the Symphony Concerts of the Royal Opera Orchestra.

The Berlin Wagner Verein, to judge from one or two recent programmes, exists for the purpose of performing works by any composer other than Wagner; its concerts, however, are frequently of great interest, and take place twice every winter under various conductors.

Every winter a series of Concerts is given by the Opera Orchestra, and Herr Weingartner, who may be looked upon as a conductor of the first rank, has raised the standard of these performances to a very high level; choral works are often given, amongst them every year the Choral Symphony, which receives, as a rule, a very fine interpretation, at any rate from the orchestra.

## REVIEWS.

*The Day School Hymn-Book.* With Tunes. Edited by Emma Mundella. [Novello, Ewer and Co.]

WHEREVER we see Miss Mundella's name we expect good, sound, earnest work, and in the book before us we find it. Her wide experience, both as teacher and musician, eminently qualified her for the task of editing a work suitable to all grades of schools, both of boys and girls—a task, by the way, by no means of the easiest, either from a musical or literary point of view. The hymns are in various styles, and in nearly every case suitable to children. Of course there are the old favourites of Keble, Lyte, Bishop Ken, Mrs. Alexander, Watts, Wesley, and Ellerton, the more modern school being represented by Palgrave, Whittier, and others. A novel feature in the book is the introduction of French and German hymns, some of them, especially the old French, very beautiful. These must prove most useful in many of our larger and more advanced schools for girls, where the study of modern languages plays so important a part. The Latin hymns are better known; but we doubt if the old "Veni, Sancte Spiritus," has ever had a more felicitous

setting than Sir Arthur Sullivan's "Lacrymae." In fact the tunes are, almost without exception, well chosen, both for their intrinsic value and their adaptability to their respective words. We have the old-fashioned favourites of Boyce, Webbe, Lawes, &c.; the fine old German Chorales, without which no tune-book can be complete; and the modern style of tune which appeals to most of us so strongly, in some cases so tenderly—tunes by Parry, Sullivan, Stainer, Barnby, Dykes, Hopkins, and Smart. These are so exquisitely suitable, so artistically wedded to their words, that in most instances no improvement seems possible. One can so vividly imagine the elder classes singing Dr. Parry's beautiful setting to Hymn 6, and the evident delight with which the little ones pick up Sir John Stainer's "Little Pilgrim's Song" (No. 42). Then there is the more masculine element in Sir Joseph Barnby's "Bideford" (No. 62), and Dr. Bridge's most appropriate setting of Miss Matheson's "How shall we worship Thee, O Lord?" The harmony of the older tunes is distinctly in good taste; it is not so trite and old-fashioned as to weary the young singers, or so modernised as to be inconsistent with the old melodies. The arrangements from great masters have been most carefully chosen—it would be difficult to find objection to Schubert's lovely melody being wedded to such appropriate words as Hymn 76, or Schumann's to Hymn 89. The book is, in fact, one of the very best we have seen for schools of all classes; and one cannot help feeling the deepest regret that she, who has accomplished her task so thoroughly, so nobly, should not have lived to witness its well-merited success.

*Novello's Part-Song Book.* Nos. 738-750.  
[Novello, Ewer and Co.]

THE excellence of this series is fully maintained by recent additions. Robert Burns's delightful little poem "A red, red rose" is charmingly set as a four-part song by J. Varley Roberts, in No. 738; and a no less attractive setting by the same composer of Sir John Suckling's well-known lines, "I prithee send me back my heart," will be found in No. 739. No. 740 is a melodious evening hymn by Jacques Blumenthal, admirably adapted for use in the home where there is musical ability. The same composer provides the three following numbers, the first of which is a vivacious setting of Herrick's "Gather ye rosebuds," and the second a part-song for five voices of considerable individuality, entitled "The loyal lover," the words of which have been taken from a manuscript of the time of Henry VIII. The third, called "The Butterfly," words by Thomas H. Bailey, is an extremely bright and attractive ditty. No. 744, dedicated to and composed expressly for the Guildhall School of Music by Orlando Morgan, and entitled "Good Night," is a pleasing example of its class. Of No. 745 it is sufficient to say that it is the song of "Victory," from Henry Purcell's "King Arthur." Conductors may be cautioned against taking this spirited music too fast, as otherwise the choristers will get into difficulties in which they have to repeat several times the words "They fly." The experience of Eaton Fanning in choral training always enables him to write effectively for voices, and his skill is well shown in the "Song of the silent land" (No. 746), which is provided with *ad libitum* accompaniment for violin, violoncello, harp, and organ. The attention of antiquarian musicians will doubtless be attracted to No. 747, "Upon my lap my sovereign sits," by Martin Peerson, 1620. This has been taken from "Private Musicks; or, the First Booke of Ayres and Dialogues, containing Songs of several sorts, and being Verse and Chorus fit for Voyces and Viols." It has been carefully edited by Lionel Benson, and is an interesting specimen of the music of the seventeenth century. The spirit of P. B. Shelley's poem "Widow Bird" has been cleverly caught by Charles Wood in No. 748. No. 749 is a melodious four-part song by G. Bailey Vicars, entitled "Evening breezes." No. 750, by C. Hubert H. Parry, acquires peculiar distinction from being the tribute of this musician to the memory of the late Lord Leighton and Sir Joseph Barnby. It consists of a setting of the 123rd stanza from Tennyson's poem "In Memoriam," and is written for four voices. It is a very fine specimen of modern choral writing, and its conclusion is simply exquisite in its pathetic tenderness.

*L'Orgue de Jean Sébastien Bach.* Par A. Pirro.  
[Paris: Librairie Fischbacher.]

THIS is a volume of considerable interest. It deals not only with the great Cantor, but also with his predecessors, with the men whose precious merit it was "to prepare the way for Bach." Such a statement, as our author well reminds us, neither lessens their merit nor that of Bach. It is only by studying the predecessors of men of genius that one can really appreciate their wonderful achievements; the lower peaks of the Alps help the eye to measure the highest points. And the greater the immediate predecessor of genius, the greater does that genius appear. Buxtehude and Mozart enhance the glory of Bach and Beethoven. In speaking of Frescobaldi, M. Pirro reminds us of an interesting fact: Bach copied the whole of that composer's "*Fiori musicali*"; the precious copy (104 pages) is now preserved in the Royal Institute of Sacred Music at Berlin. In the notice of J. J. Froberger, our author treats as a ridiculous fable the story of that composer thankfully accepting the post of organ-blower at Westminster Abbey. Fact is sometimes stranger than fiction; anyhow the story came from foreign, not from English source. M. Pirro does not pretend to have discovered Bach. Dr. Spitta has written at length concerning the composer and his music; but the subject is practically inexhaustible, and our author has found, and men of generations to come may still find something new to say about him. The account given in this volume of the master's early fugues, in which weakness, the result of inexperience, can be traced, may prove of some consolation to young composers who gaze with despair at the fruits of his riper years; Bach did not come into the world a full-fledged genius. We have referred to Bach copying a work of Frescobaldi's. Our author farther on in his book shows by some interesting examples the result of that close study. And M. Pirro is evidently a well-read musician. In connection with the chromatic element which formed a special feature of Frescobaldi's music, he refers to various composers who had been influenced by the old Italian master. We find, by the way, a quotation from one of Kuhnau's Biblical Sonatas, works of great interest, yet little known. Dr. Spitta refers to them in his "*Life of Bach*," and his quotations and descriptions certainly create a desire to know more about them. As a Frenchman, M. Pirro naturally refers to the attention paid by Bach to French composers. The master, in his youthful days, actually copied a Suite by Grigny, organist at Rheims, and another one by Dieupart. He was also acquainted with the works of Marchand, Nivers, d'Anglebert, and Fr. Couperin. With regard to these latter M. Pirro, however, remarks: "Je doute que, par leur valeur intrinsèque, ces compositions malgré le tour amusant de quelques-unes (par exemple, les pièces descriptives de Couperin), aient pu retenir longtemps son attention; Bach ne pouvait rien apprendre de leur technique, parfois enfantine: il sut tirer parti de leur qualités accessoires."\* The section entitled "*La Registration et les Ornements*" is full of valuable information. With regard to ornaments we are reminded that Bach, in copies of his own works, made variations in the ornaments. Hence, although he has left explanations of his *manières*, M. Pirro wisely observes that "il ne faudrait affecter une rigueur excessive à ce sujet." This book has a preface from the pen of the distinguished organist and composer, M. Charles M. Widor, which is instructive and, at the same time, entertaining. Let us give one example of the latter quality. He is speaking of variety of tone in playing the organ, and adds: "Est-il rien de plus insupportable qu'une improvisation à quatre parties cheminant monochrome, cahin-caha, sans volonté, sans repos, sans contraste, sans architecture, sans commencement, sans milieu et sans fin? un macaroni au fromage!"†

\* "I doubt whether their intrinsic value was sufficient to attract Bach's attention for long; and, notwithstanding that the tricks in some (as, for instance, the descriptive pieces of Couperin) are amusing, Bach could learn nothing from their technique, often childish; he knew how to take advantage of their accessory qualities."

† Is there anything more detestable than a four-part improvisation moving along in monochrome, dreary fashion, *sans* character, *sans* rest, *sans* contrast, *sans* architecture, *sans* beginning, *sans* middle, and *sans* end? a *macaroni au fromage!*

*English Minstrelsie.* A National Monument of English Song. Collated and edited, with Notes and Historical Introductions, by S. Baring Gould. The airs arranged by H. F. Sheppard, F. W. Bussell, and W. P. Hopkinson. [Edinburgh: T. C. and E. C. Jack.]

HAVING completed their series of volumes dealing with Scottish and Welsh "*Minstrelsie*," these enterprising publishers have turned their attention to the predominant partner of the great British firm, and commenced the issue of a companion work to the two just named, which, when complete, will consist of eight volumes and contain over 300 songs. The collection will differ to a certain extent from others, in that, while containing well-known and favourite songs, such as "*Cherry Ripe*," "*The Wolf*," and so on, it will also comprise many folk-songs that have been taken down from the mouths of the peasantry. As the authors of this work have already been associated in the production of two previous collections of English folk-song (both of them have been reviewed in these columns) every music-lover must by this time be aware that these gentlemen have been the means of preserving quite a large number of characteristic examples of native lyrical skill, which but for their efforts would have been lost to us for ever. The store of ditties they were able to accumulate was, however, far from being exhausted by the publication of "*Songs of the West*" or the subsequent "Garland," so that subscribers to "*English Minstrelsie*" may reasonably hope to come into possession of treasures that have not yet been submitted to the ordeal of print or public approval. As far as a perusal of the earlier volumes justifies judgment, it is possible to sympathize to a certain extent with the attitude of critics who have already pointed out that in "*English Minstrelsie*" neither of the classes appealed to find their wants entirely satisfied. But the authors have obviously tried to satisfy Peter without offending Paul; in other words, they have catered for the conscientious collector without forgetting the claims of the mere amateur. Such a task being as difficult as it is praiseworthy, its success must be measured from both standpoints. And so judged, we are of opinion that the authors of "*English Minstrelsie*" are entitled to a verdict of acquittal.

*Suite from the Music to Shakespeare's "Romeo and Juliet."* By Edward German. Pianoforte arrangement for four hands by the Composer. [Novello, Ewer and Co.]

THIS arrangement of the orchestral score for concert use of the expressive and charming music written for Mr. Forbes Robertson's production in September last of Shakespeare's immortal love-story, will doubtless be welcomed by a large number of pianists, and specially by those who witnessed the performance of the play at the Lyceum. The Suite—which, by the way, was played for the first time at one of Mr. Newman's Sunday Afternoon Orchestral Concerts at the Queen's Hall on March 29—consists of the Prelude, Pastorale, Pavane, Nocturne, and Dramatic Interlude. The Prelude opens with what may be termed the "Death" theme, which is soon followed by the "Love" motive. After some development, a quick and vigorous section is suggestive of the fight in Act 3 and the ill-feeling which exists between the Capulets and Montagues. Subsequently the love theme returns, and the movement ends with the ominous repetition of the "Death" motive. The Pastorale was written to precede Act 2, and at once captivates by the grace and melodiousness of its opening subject. The scene of the dance at Capulet's reception was one of the most attractive portions of Mr. Robertson's production, and the audience was seldom content until the piquant Pavane had been repeated, and to not a few music-lovers it will doubtless be the favourite number of the Suite. The Nocturne is, of course, concerned with the stolen interview between Romeo and his young bride. The music is essentially refined, but at the same time appropriately impassioned; a most effective climax being attained towards the close of the number. In the Dramatic Interlude the composer has ascended to higher ground, and the character of the movement is genuinely tragic. The "Death" and "Love" themes play important parts, and a dirge-like march theme adds impressiveness. It is not always that composers, when condensing their scores for use in the home, take into

consideration the genius of the pianoforte or the abilities of average pianists; but in this instance the capacities of each have been duly observed, and the pianoforte arrangement, while cleverly preserving many characteristics of the orchestral score, secures the maximum effect with the minimum of difficulty.

*The Philosophy of Voice.* By Charles Lunn.  
[Baillière, Tindall and Cox.]

A book which has attained its eighth edition may be said to have passed beyond the pale of criticism. The present edition, however, has been enlarged and contains many quotations of value, and every work that calls attention to the necessity of mental culture is to be welcomed. Mr. Lunn seems to have little faith in the abilities of modern singing masters, and says that "two thousand nine hundred and thirty-six years ago they knew better." Mr. Lunn's experience is larger than ours; but, judging from results to-day, we believe that the knowledge and ability to train voices are at least as great now as they were in the somewhat remote year referred to. Neither do we believe that the old Italian method of voice production is a "lost art." As a matter of fact, the fashion of formal florid flights has passed away and so the capability to perform them is no longer cultivated to the extent it was in the days when Rossini wrote, and, as executive facility was one of the most distinguishing features of the old Italian school, the cry has gone forth, accentuated by the headshakings of our grandparents, that singing is a "lost art." When, however, the reputation of vocalists shall depend upon the number of notes produced per second we may rely upon the "lost art," so called, being found. But we do not yearn for that time.

*Novello's Octavo Anthems.* Nos. 511-519.  
[Novello, Ewer and Co.]

No better proof of the high standard of efficiency attained by our church choirs can be adduced than the high-class nature of the music of this series, which, to judge by its rapid extension, meets an increasing demand. In No. 511 will be found a sympathetic setting by Hamilton Clarke of Psalm 137, which contains a well-written portion for solo quartet or semi-chorus. The 5th, 6th, and 9th verses are omitted, the personal element being thus eliminated and the anthem being pathetically concluded with the last words of the 8th verse.

No. 512, "My Beloved spake," is a very interesting example of the genius of Henry Purcell. It is from an autograph score in the British Museum, and has been carefully edited by John E. West, who has described in footnotes the apparent mistakes in the original MS. which he has corrected in the present edition. The text consists of five verses from Chapter II. of "The Song of Solomon," and the work, which consists of eighteen pages, begins with a symphony of twenty-nine bars, the first of which differ from other published editions. The opening vocal parts are written for a counter-tenor, tenor, and first and second basses. At page 8 these give place to the usual four-part chorus, which is, however, on the next page succeeded by a "verse" section for alto, tenor, and first and second basses. Subsequently there is a tenor solo, the sopranos not being again called upon until the *Finale* is reached. Several instrumental interludes divide the sections and admirably prepare the way for the various changes of sentiment of the text. The spirit of this is reflected with remarkable fidelity in the music, which is dignified, vigorous, and impressive.

"Praise the Lord, O my Soul" (No. 513), is a verse anthem for six voices and chorus, and is not only one of the finest compositions in this form left us by Henry Purcell, but for lofty design and massive grandeur is unsurpassed in church music. This edition has been edited by Professor J. F. Bridge, who conducted its performance at the Purcell Centenary celebration in Westminster Abbey on November 21 last. "Thy Word is a Lantern" (No. 514) is another fine anthem by our great national composer, and has also been edited by Professor J. F. Bridge. It is, however, of less ambitious design than the preceding example, being only written for three voices, counter-tenor, tenor, and bass, and the usual four-part chorus. Purcell's intuitive

appreciation of dramatic effect is noticeable in the setting of the words "Quicken me, O Lord." No. 515, "Through Peace to Light," by J. H. Roberts, is a setting of a sacred poem by Adelaide A. Proctor, with Welsh words by the Rev. W. Williams. The composer has caught the spirit of resignation which permeates the text and the music, which is written for four parts with an independent organ accompaniment, and makes no special demand on the vocalists, save at the close where the ascent, *pianissimo*, to the G above the treble stave is required to give the concluding cadence its due effect.

No. 517 is an anthem for Harvest Festivals by Professor Bridge. It would be highly effective even with a small choir; it is broad in style, fairly easy, and the *verse* parts are confined to tenor and bass. The middle movement is particularly flowing and beautiful.

Nos. 516, 518, and 519 are by Edgar Pettman, and respectively consist of an easy and tuneful Christmas anthem, "There were Shepherds"; "The Miserere," set to two chants suitable for congregational use; and an anthem for harvest festivals of a bright and genial character, entitled "I will open rivers in high places." The last-named has a solo for a bass voice and an effective four-part chorus.

*Solemn March.* By George Miller. Arranged for Pianoforte Solo and Duet from the Military Band Score by the Composer. [Novello, Ewer and Co.]

THIS march, composed by permission of Princess Beatrice as a tribute to the memory of the late Prince Henry of Battenberg, at whose funeral it was played, is an earnest and musicianlike composition of considerable interest. Effective use is made of a ground bass in association with the first subject, and the impressive nature of the music is well sustained throughout.

#### FOREIGN NOTES.

ATHENS.—During the recent gathering in connection with the Olympic Sports, the hymn composed for the occasion by Spiro Samara was performed at the Stadion by 400 singers with good effect.

BARCELONA.—A series of concert performances, including portions of Wagner's "Nibelungen Tetralogy," has just been given here, under the direction of Señor Nicolau, with a success scarcely to be looked for amongst a Spanish audience.—A new operetta, "El Señor Corregidor," by the popular composer, Alfredo Chapi, bids fair to have a long run at the Eldorado.

BERLIN.—Operatic performances are to be given at the Krollschule Theater by the personnel of the Royal Opera during the period from the 15th inst. to September 15. It is announced that the theatre in question has been purchased by the crown for the sum of two and a half millions of marks.—Herr Heinrich Barth, the excellent pianist, well known in England, celebrated, on the 1st ult., the twenty-fifth anniversary of his professorship at the Berlin Hochschule.—The bi-centenary of the existence of the Berlin Royal Academy of Arts is to be celebrated this month by a Musical Festival, under the direction of Dr. Joachim, comprising, on the 5th inst., a grand Concert in the Sing-Akademie; on the 7th inst., a performance of Herr Max Bruch's oratorio "Moses," and on the following day a final Concert at the Sing-Akademie.

BRUSSELS.—At the Theatre de la Monnaie, the season of which closes early in the present month, performances were given last month to full houses of "La Vivandière," as well as of "Tannhäuser" and "Lohengrin," with M. van Dyck in the titular parts of the two latter. The excellent Concerts of orchestral and chamber music instituted by M. Ysaye have likewise met with a fair share of success during their present first season. At an extra Concert, given by M. Ysaye on the 2nd ult., M. Adolphe Samuel's remarkable oratorio "Christus" was produced for the first time in the Belgian capital, when it met with an enthusiastic reception, the performance proving, indeed, one of the principal events of the season.

BUDAPEST.—An opera, "A Falu Rossza" ("The village vagabond"), by Jenő Hubay, was produced for the

first time last month at the National Theatre. The new work is essentially Hungarian in character, and pleased greatly, especially in its lyrical portions.

CARLSRUHE.—Smetana's comic opera "The Bartered Bride" was brought out at the Court Theatre last month for the first time, under Herr Mottl's direction, and received with high favour, Frau Mottl sustaining the principal lady's part.

CASSEL.—Zeller's operetta "Der Obersteiger" was produced for the first time at the Hof-Theater, on March 26, and received with much favour.

COLOGNE.—Herr Engelbert Humperdinck's latest composition—viz., some incidental music to a drama, entitled "Der Richter von Zalamea," has recently been performed here for the first time and greatly applauded.

COPENHAGEN.—One of the most important events of the season here was the series of Concerts announced to be given, from the 24th to the 28th ult., by the Berlin Philharmonic Orchestra, under the direction respectively of Dr. Muck (of Berlin), Dr. Hans Richter, M. Ed. Colonne (of Paris), Edvard Grieg, and Professor Mannstaedt.

EDER.—The distinguished musical amateur, Rudolph Freiherr von Procházka, gave an interesting performance here recently of portions of a music-drama from his pen, entitled "Clytemnestra," the libretto of which is an adaptation by him of the "Agamemnon of Aeschylus."

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*The Philosophy of Voice.* By Charles Lunn.  
[Baillière, Tindall and Cox.]

A book which has attained its eighth edition may be said to have passed beyond the pale of criticism. The present edition, however, has been enlarged and contains many quotations of value, and every work that calls attention to the necessity of mental culture is to be welcomed. Mr. Lunn seems to have little faith in the abilities of modern singing masters, and says that "two thousand nine hundred and thirty-six years ago they knew better." Mr. Lunn's experience is larger than ours; but, judging from results to-day, we believe that the knowledge and ability to train voices are at least as great now as they were in the somewhat remote year referred to. Neither do we believe that the old Italian method of voice production is a "lost art." As a matter of fact, the fashion of formal florid flights has passed away and so the capability to perform them is no longer cultivated to the extent it was in the days when Rossini wrote, and, as executive facility was one of the most distinguishing features of the old Italian school, the cry has gone forth, accentuated by the headshakings of our grandparents, that singing is a "lost art." When, however, the reputation of vocalists shall depend upon the number of notes produced per second we may rely upon the "lost art," so called, being found. But we do not yearn for that time.

*Novello's Octavo Anthems.* Nos. 511-519.  
[Novello, Ewer and Co.]

No better proof of the high standard of efficiency attained by our church choirs can be adduced than the high-class nature of the music of this series, which, to judge by its rapid extension, meets an increasing demand. In No. 511 will be found a sympathetic setting by Hamilton Clarke of Psalm 137, which contains a well-written portion for solo quartet or semi-chorus. The 5th, 6th, and 9th verses are omitted, the personal element being thus eliminated and the anthem being pathetically concluded with the last words of the 8th verse.

No. 512, "My Beloved spake," is a very interesting example of the genius of Henry Purcell. It is from an autograph score in the British Museum, and has been carefully edited by John E. West, who has described in footnotes the apparent mistakes in the original MS. which he has corrected in the present edition. The text consists of five verses from Chapter II. of "The Song of Solomon," and the work, which consists of eighteen pages, begins with a symphony of twenty-nine bars, the first of which differ from other published editions. The opening vocal parts are written for a counter-tenor, tenor, and first and second basses. At page 8 these give place to the usual four-part chorus, which is, however, on the next page succeeded by a "verse" section for alto, tenor, and first and second basses. Subsequently there is a tenor solo, the sopranos not being again called upon until the *Finale* is reached. Several instrumental interludes divide the sections and admirably prepare the way for the various changes of sentiment of the text. The spirit of this is reflected with remarkable fidelity in the music, which is dignified, vigorous, and impressive.

"Praise the Lord, O my Soul" (No. 513), is a verse anthem for six voices and chorus, and is not only one of the finest compositions in this form left us by Henry Purcell, but for lofty design and massive grandeur is unsurpassed in church music. This edition has been edited by Professor J. F. Bridge, who conducted its performance at the Purcell Centenary celebration in Westminster Abbey on November 21 last. "Thy Word is a Lantern" (No. 514) is another fine anthem by our great national composer, and has also been edited by Professor J. F. Bridge. It is, however, of less ambitious design than the preceding example, being only written for three voices, counter-tenor, tenor, and bass, and the usual four-part chorus. Purcell's intuitive

appreciation of dramatic effect is noticeable in the setting of the words "Quicken me, O Lord." No. 515, "Through Peace to Light," by J. H. Roberts, is a setting of a sacred poem by Adelaide A. Proctor, with Welsh words by the Rev. W. Williams. The composer has caught the spirit of resignation which permeates the text and the music, which is written for four parts with an independent organ accompaniment, and makes no special demand on the vocalists, save at the close where the ascent, *pianissimo*, to the G above the treble stave is required to give the concluding cadence its due effect.

No. 517 is an anthem for Harvest Festivals by Professor Bridge. It would be highly effective even with a small choir; it is broad in style, fairly easy, and the *verse* parts are confined to tenor and bass. The middle movement is particularly flowing and beautiful.

Nos. 516, 518, and 519 are by Edgar Pettman, and respectively consist of an easy and tuneful Christmas anthem, "There were Shepherds"; "The Miserere," set to two chants suitable for congregational use; and an anthem for harvest festivals of a bright and genial character, entitled "I will open rivers in high places." The last-named has a solo for a bass voice and an effective four-part chorus.

*Solemn March.* By George Miller. Arranged for Pianoforte Solo and Duet from the Military Band Score by the Composer. [Novello, Ewer and Co.]

This march, composed by permission of Princess Beatrice as a tribute to the memory of the late Prince Henry of Battenberg, at whose funeral it was played, is an earnest and musicianlike composition of considerable interest. Effective use is made of a ground bass in association with the first subject, and the impressive nature of the music is well sustained throughout.

#### FOREIGN NOTES.

ATHENS.—During the recent gathering in connection with the Olympic Sports, the hymn composed for the occasion by Spiro Samara was performed at the Stadion by 400 singers with good effect.

BARCELONA.—A series of Concert performances, including portions of Wagner's "Nibelungen Tetralogy," has just been given here, under the direction of Señor Nicolau, with a success scarcely to be looked for amongst a Spanish audience.—A new operetta, "El Señor Corregidor," by the popular composer, Alfredo Chapi, bids fair to have a long run at the Eldorado.

BERLIN.—Operatic performances are to be given at the Krollschre Theater by the personnel of the Royal Opera during the period from the 15th inst. to September 15. It is announced that the theatre in question has been purchased by the crown for the sum of two and a half millions of marks.—Herr Heinrich Barth, the excellent pianist, well known in England, celebrated, on the 1st ult., the twenty-fifth anniversary of his professorship at the Berlin Hochschule.—The bi-centenary of the existence of the Berlin Royal Academy of Arts is to be celebrated this month by a Musical Festival, under the direction of Dr. Joachim, comprising, on the 5th inst., a grand Concert in the Sing-Akademie; on the 7th inst., a performance of Herr Max Bruch's oratorio "Moses," and on the following day a final Concert at the Sing-Akademie.

BRUSSELS.—At the Theatre de la Monnaie, the season of which closes early in the present month, performances were given last month to full houses of "La Vivandière," as well as of "Tannhäuser" and "Lohengrin," with M. van Dyck in the titular parts of the two latter. The excellent Concerts of orchestral and chamber music instituted by M. Ysaÿe have likewise met with a fair share of success during their present first season. At an extra Concert, given by M. Ysaÿe on the 2nd ult., M. Adolphe Samuel's remarkable oratorio "Christus" was produced for the first time in the Belgian capital, when it met with an enthusiastic reception, the performance proving, indeed, one of the principal events of the season.

BUDAPESTH.—An opera, "A Falu Rossza" ("The village vagabond"), by Jenő Hubay, was produced for the

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first time last month at the National Theatre. The new work is essentially Hungarian in character, and pleased greatly, especially in its lyrical portions.

CARLSRUHE.—Smetana's comic opera "The Bartered Bride" was brought out at the Court Theatre last month for the first time, under Herr Mottl's direction, and received with high favour, Frau Mottl sustaining the principal lady's part.

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ROME.—A season of opera is about to commence at the Costanzi Theatre, for which, amongst other artists, Signora Bellincioni and Signor Stagno have been engaged. The performances will include that of a new opera by a young composer, Signor Setaccioli, entitled "La sorella di Marx," the libretto of which is the joint work of Signora Bellincioni and Signor Golisciani.—The success of Signor Leoncavallo's "Chatterton" has been amply confirmed by the ten performances which have taken place of the work at the National Theatre here, the house being crowded on each occasion by an enthusiastic audience.—An official decree has just been published, prolonging the rights of authorship in Rossini's "Il Barbiere di Siviglia," about to expire, for another two years, in order, it is said, to secure the revenues derived from it to the Liceo Rossini in Pesaro, an Institution which, however, is amply provided for, the master having bequeathed to it a capital of nearly three millions of francs.

ST. PETERSBURG.—The Emperor has accepted the dedication of a posthumous opera, entitled "Kyril von Thessalonich," by the Cologne pianist, Eduard Mertke, and the work will most likely be shortly produced at the Imperial Opera.—Madame Clotilde Kleeberg has given several Concerts here and in Moscow recently with brilliant success. She also had the honour of playing before the Czarina, by whom she was presented with a most valuable bracelet.

SINGAPORE.—The octogenarian pianist, Chevalier Antoine de Kontski, to whose present extensive concert-tour in the far East we alluded some time since, gave a Concert here recently which, according to the *Singapore Free Press*, proved an enormous attraction. The veteran artist was to have continued his tour through India, and thence, by way of Siberia, to Russia, before returning to his adopted home in the United States.

STETTIN.—A monument is to be erected to Carl Loewe, the famous composer of *Balladen*, in front of the Jakobikirche, of which he was for many years the esteemed cantor, the unveiling ceremony being timed for November 30, the birth centenary of the composer. Another monument to Loewe, modelled by Professor Schaper, is shortly to be inaugurated at Kiel, where he died in 1869.

STOCKHOLM.—The first performance took place at the Royal Theatre, on March 16, of a new opera by Herr Andreas Hallén, entitled "Hexfällen" ("The Witches' Trap"), the libretto by Herr Franz Heberg, with considerable success.

TURIN.—The season of opera at the Teatro Regio came to a close on March 22. In the course of its three months' duration, "Götterdämmerung" was given twenty-one times, Puccini's "La Bohème" twenty-three, and Verdi's "Falstaff" five times.

VIENNA.—The long deferred ceremony of unveiling the monument erected to Mozart in this capital was announced definitely to take place on the 21st ult. It is wrought in Styrian marble, with a granite base, the statue of the composer being nine feet high, and a large relief, representing two scenes from "Don Giovanni," adorning the front portion of the pedestal. The monument, which stands on the Albrechtsplatz, in the rear of the Opera (the square in front of the building having proved too small), was to be unveiled by the Emperor himself, while operatic representations and concert performances in connection with the event, extending over several days, were announced. The ceremony derives a melancholy interest from the premature death of the sculptor, Herr Tilgner, to which we refer in our obituary column.—Johannes Brahms has been elected a member of the Paris Academy of Fine Arts.—An excellent performance was given, on the 1st ult., by the Philharmonic Society, of Friedrich Kiel's masterly but seldom-heard oratorio "Christus."—A new operetta, "Der Wunder Knabe," by Herr Eugen von Taund, is having a successful run at the Theatre an der Wien.—The Concert conducted on March 24 by Edward Grieg, for the benefit of the pensioners of the Conservatorium, was, undoubtedly, one of the most interesting events of the season. The programme contained only works by the Norwegian master—viz., three orchestral numbers from "Sigurd Jorsalfar," the first "Peer Gynt" Suite, elegiac

melodies for strings, the Pianoforte Concerto in A minor, and a number of *Lieder*. The latter were finely interpreted by Frau Ellen Gulbranson, of Stockholm, and Fräulein Dagmar Walle-Hansen was the pianist. Grieg was the object of a perfect ovation on the part of the crowded audience.—Herr Johannes Messchaert, the excellent baritone, gave a series of Song-recitals here recently which attracted enthusiastic audiences. He was admirably supported by Herr Julius Röntgen, of Amsterdam, an excellent pianist and accompanist.

WEIMAR.—A one-act opera, "Der Müller von Sans-Souci," by a young Dresden musician, Herr Otto Urbach, is shortly to be brought out at the Court Theatre here, as well as at Leipzig and Frankfort. Herr Humperdinck and other well known critics speak most highly of the score of the work, which, it is said, would have been first brought out by the Berlin Opera but for the circumstance of a personage of the Royal House—viz., Frederick the Great—forming part of the cast.—The first performance of Herr Hans Sommer's opera "Der Meermann" was expected to take place on the 19th ult.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 13th ult. Messrs. Harrison gave an extra Concert in the Town Hall, with the assistance of Madame Adelina Patti and Lady Hallé, neither of whom, as I have stated in a previous letter, was able to appear during the season on the dates originally announced. Madame Patti was in excellent voice and received the usual ovation. Lady Hallé gave with indescribable charm and depth of feeling the slow movement from Spohr's Ninth Concerto. She gained most applause, however, for her performance of Bazzini's tricky and fascinating "Danse des Lutins," and for once broke through her rule and responded with Wieniawski's Mazurka. The artistic personnel also included Miss Ada Crossley, the Australian contralto, Mr. Robert Eadie (tenor), Mr. John Morley (basso), the Columbians (a vocal quartet composed of four ladies), Herr Franz Liebich (pianist), and Mr. F. T. Watkis (accompanist).

The Birmingham Festival Choral Society produced for the first time here, on March 26, Edgar Tinel's dramatic oratorio "St. Francis," the principal parts being taken by Madame Amy Sherwin, Mr. Edward Lloyd, Mr. Andrew Black, and Mr. J. Sandbrook. The work had been admirably prepared by Dr. C. Swinnerton Heap and was conducted by him with great tact and judgment, but more rehearsals would have been acceptable. Whether "St. Francis" will appeal to the religious sense of English music-lovers is an open question. The audience showed but little sympathy with the work. Anything like enthusiasm was only shown on the conclusion of Mr. Edward Lloyd's magnificent singing of the Hymns of the "Sun" and of "Love"—certainly the most lyrical numbers in the lengthy and sombre work. The choral recitations were, on the whole, impressively given; but for special distinction I have to point out the rendering of the angelic chorus "Love, 'tis love that mildly rules," for female voices, with which the second part closes. Probably the most characteristic and most pronounced effects are produced by the composer's somewhat original treatment in depicting joy, sorrow, and death, and herein we have the key-note of the intrinsic value of his work. Local audiences are certainly indebted to Dr. Heap for having introduced a work that has been so much talked about, but I doubt whether it will ever be heard again in this city.

One of the most enjoyable Concerts of the season was that given by our English pianist, Miss Fanny Davies. Dr. Joachim and Signor Piatti were again associated with her, special interest being manifested in the re-appearance of the veteran violoncellist. The programme was well worthy of the occasion and comprised Brahms's Trio in B major (Op. 8), Schumann's "Davidsbündler" (Op. 6), Max Bruch's Violin Concerto (No. 1) in G minor, Haydn's Sonata in C major (arranged for the violoncello by Signor Piatti), some excerpts from Chopin's pianoforte works, &c. I need only add that the efforts of these great artists were received by the large audience with genuine enthusiasm.

TO DR. J. M. COTTERILL, EDINBURGH.

The Musical Times.

## Pack, clouds, away.

May 1, 1896.

A FOUR-PART SONG.

Words by THOMAS HEYWOOD.

Composed by W. A. C. CRUICKSHANK, Mus. Bac., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*Allegro vivace.*

$\text{F} \# 4$

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row; Sweet

Pack, clouds, a-way, and wel - comeday, With night we ban - ish sor - row; Sweet

Pack, clouds, a-way, and wel - comeday, With night we ban - ish sor - row; Sweet

Pack, clouds, a-way, and wel - come day, With night we ban - ish sor - row; Sweet

*Allegro vivace.*

$\text{F} \# 4$

$f = 116.$

(For practice only.)

*cres.*

air blow soft, mount larks a - loft To give my Love good - mor - row, good-mor - row, to

*cres.*

air blow soft, mount larks a - loft To give my Love good-mor - row, good-mor - row, to

*cres.*

air blow soft, mount larks a - loft To give my Love good - mor - row, good-mor - row, to

*cres.*

air blow soft, mount larks a - loft To give my Love good-mor - row, good-mor - row, to

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*f*

give my Love good - mor - row, good - mor - row ! Wings from the wind to please her mind,

*pp*

give my Love good - mor - row, good - mor - row ! Wings from the wind to please her mind,

*mf*

give my Love good - mor - row, good - mor - row ! Wings from the wind to please her mind,..

*pp*

give my Love good - mor - row, good - mor - row ! Wings from the wind to please her mind,

*f*

*pp*

*mf*

*cres.*

Notes from the lark I'll bor - row; Bird prune thy wing, night-in - gale sing, To

*cres.*

Notes from the lark I'll bor - row; Bird prune thy wing, night-in - gale sing, To

*cres.*

Notes from the lark I'll bor - row; Bird prune thy wing, . . . night-in - gale sing, To

*cres.*

Notes from the lark I'll bor - row; Bird prune thy wing, . . . night-in - gale sing, To

*cres.*

give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -

*cres.*

give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -

*cres.*

give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -

*cres.*

give my Love good - mor - row, Notes from them both I'll bor - row, To give my Love good -

*cres.*

*rall.*

*a tempo.*

- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry  
*rall.*

- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry  
*rall.*

- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry  
*rall.*

- mor - row, good - mor - row. Wake from thy nest, Rob-in-red-breast, Sing birds in ev - 'ry  
*a tempo.*

*rall.*

*f*

*cres.*

fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give  
*cres.*

fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give  
*cres.*

fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give  
*cres.*

fur - row; And from each hill, let mu - sic shrill Give my fair Love good-mor-row, good-mor-row, give  
*cres.*

*mf*

*cres.*

*f*

*pp*

*mf*

my fair Love good - mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush,  
*mf*

my fair Love good-mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush,  
*mf*

my fair Love good-mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush, ..  
*mf*

my fair Love good-mor - row, good-mor - row! Black-bird and thrush on ev - 'ry bush,  
*mf*

*pp*

*mf*

cres.

Stare, linnet, and cock - spar - row ! Ye pretty elves, a-mongst yourselves Sing my fair Love good -  
cres.

Stare, linnet, and cock - spar - row ! Ye pretty elves, a-mongst yourselves Sing my fair Love good -  
cres.

Stare, linnet, and cock - spar - row ! Ye pretty elves, a-mongst yourselves Sing my fair Love good -  
cres.

Stare, linnet, and cock - spar - row ! Ye pretty elves, a-mongst yourselves Sing my fair Love good -  
cres.

cres.

- mor - row ; Sing birds on ev - 'ry fur - row, To give my Love good - mor - row, Sing  
cres.

- mor - row ; Sing birds on ev - 'ry fur - row, To give my Love good - mor - row, Sing  
cres.

- mor - row ; Sing birds on ev - 'ry fur - row, To give my Love good - mor - row, Sing  
cres.

- mor - row ; Sing birds on ev - 'ry fur - row, To give my Love good - mor - row, Sing  
cres.

cres.

birds on ev - 'ry fur - row, To give my Love, to give my Love good - mor - row.  
rall.

birds on ev - 'ry fur - row, To give my Love, to give my Love good - mor - row.  
rall.

birds on ev - 'ry fur - row, To give my Love, to give my Love good - mor - row.  
rall.

birds on ev - 'ry fur - row, To give my Love, to give my Love good - mor - row.  
rall.

\* 1st Soprano *ad lib.*

(4)

The Midland Musical Society, under Mr. Stevenson's conductorship, gave its annual performance of Gounod's "Redemption," on Good Friday evening, before an enormous audience. The chorus sang remarkably well and the beautiful orchestral accompaniments were given with acceptable light and shade.

Mr. J. W. Turner's Opera Company has commenced a four weeks' operatic season at the Grand Theatre, and has already produced the most popular works in its repertory. The largest houses were secured with the ever-popular "Maritana" (with Mr. Turner as *Don César*) and with "Fra Diavolo." Mr. Turner has with him a superb chorus and an admirable artistic personnel.

Mr. John Dunn, the famous violinist of the North, met with an extraordinary reception at Messrs. Facer and Oscar Pollack's first Popular Concert. The clever virtuoso has quite established himself as a favourite with our local public, and, in my opinion, never played with more exquisite feeling or with greater brilliancy than he did on this occasion.

The Madrigal Choir in connection with the Midland Institute gave a fine selection of madrigals and part-songs, in the large Lecture Theatre of the Institute, under Mr. George Halford's conductorship. For delicacy and exquisite *pianissimo* I have to single out Barnby's "Sweet and low," which I have never heard given with better effect.

Byron's "Manfred," with Schumann's Incidental Music, was produced for the first time here, in the Town Hall, by the Birmingham Amateur Orchestral Society and the Madrigal Choir in connection with the Midland Institute, under Mr. George Halford's conductorship. The recitation of the poem (abridged for concert purpose) was entrusted to Mr. Charles Fry, the well known reciter and elocutionist, who achieved a complete success by his intelligent and truly dramatic delivery of the chief episodes in the drama. The programme also included Schumann's Symphony, No. 1, in B flat, the Overture and selections from "The Flying Dutchman," and Grieg's "Landerkennung."

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THERE have been many Concerts and musical performances in Bristol during the past month, but few were of sufficient importance to be recorded. During Lent and Easter Gaul's "Passion Music," Williams's "Bethany," and Stainer's "Crucifixion" were given in several of the city and suburban churches, in some cases with orchestral accompaniment. Every year there is an addition to the number of places of worship where services of this character are held at particular periods.

A good deal of interest centred in the visit to Bristol of the Treorky Royal Male-Voice Choir, on March 24, on its return to the principality from London, and a large audience assembled to hear it. But in a city where part-singing is cultivated to a high and refined pitch, the Welshmen did not shine to the best advantage, and though their performances were creditable, the results, as a whole, were disappointing to Bristolians.

The Nonconformist Choirs' Association held its annual Festival on March 23, when sixteen choirs, comprising 400 vocalists, all from South Bristol, took part.

Among the miscellaneous Concerts were two given by the railway servants on Good Friday, a Ballad and Instrumental Concert at the Victoria Rooms on Easter Tuesday, one at Redland Park on the 18th ult., at which several part-songs were well sung, and the annual public appearance of the North Bristol Musical Society and St. George's Choral Society jointly, who, on the 18th ult., gave a praiseworthy interpretation of a portion of Haydn's "Seasons," under the direction of Mr. J. F. Nash.

Best of all was the fine performance, by the Bristol Choral Society, of the "Hymn of Praise" and Handel's "Hailstone" Chorus, on the 18th ult. Mendelssohn's composition is a favourite with Bristol singers, hence its rendering on the present occasion by a choir of 550 voices, under the inspiring guidance of Mr. Riseley, was magnificent and very impressive. The principal vocalists were Miss Anna Williams and Mr. Edward Lloyd, who acquitted themselves with their customary artistic excellence.

Clevedon Choral Society gave a pleasing interpretation of Sterndale Bennett's bright and tuneful "May Queen," on the 8th ult., under the direction of Mr. Marchant. The soloists were Miss F. Bradbury, Miss G. Wickenden, Mr. Partridge, and Mr. A. Trowbridge.

On the 14th ult. the Midsomer Norton and District Choral Society gave a Concert, directed by Mr. W. J. Kidner. A number of familiar part-songs, glees, and songs constituted the programme, and they were all rendered with gratifying results.

At the concluding Concert of the season of the Weston-super-Mare Philharmonic Society, on the 15th ult., a capital performance of Haydn's "Creation" was given (with Miss M. Eaton, Mr. J. D. Trotter, and Mr. W. Thomas as soloists), under the direction of Mr. E. Cook.

#### MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE Dundee Amateur Choral Union gave the second Concert of the season on March 31, with Mr. Carl D. Hamilton as conductor. The vocal part of the programme consisted of Gade's "Spring's Message" and Macfarren's "May Day," for chorus and orchestra, and some part-songs; several orchestral pieces were played by the Edinburgh Amateur Orchestral Society, who also accompanied the choral works.

On the 8th ult. a most enjoyable Pianoforte Recital was given by Mons. Siloti.

The Arbroath Philharmonic Society gave a successful Concert in Arbroath on the 15th ult., under the conductorship of Mr. R. O. Stoole. The programme included Beethoven's C minor Symphony and C minor Concerto, the Overtures to "Die Zauberflöte" and Cherubini's "Les Abencerrages," and Massenet's Prelude, "La Vierge." Considering the difficulty of the works, the performances deserve much praise. The soloists were Miss Mary Reeve (vocalist), Miss Louie Heath (pianist), and Mr. A. Halstead (flautist).

A similar Concert was given in Dundee on the following evening by the Dundee Orchestral Society, which is conducted by Mr. A. M. Stoole, and in this case also the orchestra acquitted itself admirably. The chief pieces were Schubert's "Unfinished" Symphony and "Rosamunde" Overture, Svendsen's Romance, with the solo part played by all the first violins; Wagner's Introduction to the third act in "Lohengrin," and Handel's Concerto (No. 9) for organ and orchestra. The soloists were Miss Reeve, Mr. A. Halstead, and Mr. D. Stephen (organist).

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

At the request of the Committee of the Norwich Church of England Young Men's Society, Dr. Bunnett gave a Lecture on March 31, in their room, on "Oratorio: its rise and development." He prefaced the Lecture with the remark that in the short time at his disposal it would be impossible to take more than a cursory glance at so vast a subject; but in the hour and half which its delivery took the doctor managed to thoroughly interest his large audience, and opened to view a field which it is to be hoped some among his younger hearers may be inclined to cultivate for themselves. At various points of the Lecture musical illustrations were sung, and Dr. Bunnett had taken some pains that they should each be good specimens of their composer's work and those not generally known.

St. Andrew's Hall was filled to its utmost capacity on Good Friday, when the annual performance of "The Messiah," started by Drs. Bunnett and Hill several years since, was given. The soloists engaged were Miss Mabel Berrey, Miss May Seiber, Mr. Sawford Dye, and Mr. Leonard Russell. As usual, Dr. Bunnett did yeoman service at the organ, while Dr. Hill conducted with customary discretion.

A special Service was held in Norwich Cathedral on the evening of Thursday in Holy Week, when Haydn's Passion music was sung by the choir, the very reverend the Dean giving a short address between each number. A large

congregation was present, and Haydn's lovely music was listened to with rapt attention. With Dr. Bates at the organ a very refined performance of the work was given.

A Student's Musical Evening was held at the Norwich School of Music to commemorate the close of the Spring Term, on the 16th ult., the juvenile performers showing considerable intelligence in the execution of the various pieces. The improvement displayed by the orchestral class was much commented upon.

Stainer's "Crucifixion" was sung in St. Michael Coslany Church on the Monday in Holy Week by the choir, the tenor and bass solos being given by Mr. H. J. Brookes and Mr. Brockbank, lay clerks at Norwich Cathedral, Mr. Leader presiding at the organ. A highly creditable performance resulted. The same work was also given at St. Martin-at-Palace Church on the following Wednesday evening, but there the choir was hardly equal to the work. Mr. Sawford Dye and Mr. Brockbank left nothing to be desired so far as the solos were concerned. Mr. Briggs was at the organ.

A special Service of Praise was held in Holy Trinity Church, Norwich, on Wednesday evening, the 15th ult., when Sir John Stainer's cantata "The Daughter of Jairus," was sung, under the direction of Mr. James W. Muirhead. The soloists were Miss Alice Watling, Rev. S. Boyton Smith, and Mr. F. Preston.

With the aid of several willing outside helpers, the choir of the Unthanks Road Baptist Church gave a performance of Gaul's "Holy City," on March 26, in aid of the church funds; the solos and concerted numbers were sung by local amateurs. A peculiar circumstance was the importation of the orchestral members of the Diss Choral Society, who were responsible for the accompaniments. A fairly creditable performance resulted, although want of united rehearsal was evident. Mr. W. L. Palmer conducted with painstaking care.

A meeting of the Eastern Section of the Incorporated Society of Musicians was held at the School of Music, Norwich, on the 8th ult., with Dr. Bunnett in the chair. Mr. H. C. Banister delivered an address, entitled "Some thoughts concerning musical compositions." His remarks were highly interesting and instructive, and the paper richly deserved the hearty vote of thanks accorded it.

The closing Popular Organ Recital of the season, on the 18th ult., was appropriately utilised as a fitting occasion to present the testimonial raised to commemorate the musical jubilee of Dr. Bunnett, under whose fostering care these Recitals have attained such signal success. St. Andrew's Hall was literally packed from end to end, many hundreds having been turned away. Part of the programme having been gone through, the Mayor (John Moore, Esq.) attended by the Sheriff, Deputy-Mayor, the Dean, and other gentlemen, ascended the platform, and after referring to the success which had attended the Recitals during the season, went on to speak of the services which Dr. Bunnett had for fifty years rendered the cause of music in the city, and what gratification it was to him (the Mayor) to be the mouthpiece of his fellow-citizens on this occasion. The presentation consisted of an illuminated address, handsomely framed, an album containing the names of the subscribers, and a cheque for £280. The recipient of these good things, in the course of his reply, referred to several unusual musical events in Norwich with which he had been connected, and at the close of his remarks, which were frequently interrupted by applause, heartily thanked those who had so kindly interested themselves in the matter, specially mentioning Mr. F. O. Taylor, the hon. secretary of the fund.

The initial Concert of the lately established Lowestoft Musical Union came off on the 14th ult., and if its quality may be taken as suggestive of future efforts, very happy results may be expected from the establishment of this Society. The Choir is fairly evenly balanced and contains some good and powerful voices and, under the tutelage of Mr. H. D. Flowers, the parish organist, they have had a very careful training. Barnby's "Rebekah" was the work chosen for the *début* of the Society, a wise selection, because the chorus work is neither heavy nor very difficult, but it received an intelligent rendering. The small contingent of local instrumentalists was strengthened by friends from Norwich, so that the accompaniments were well cared

for. The principal vocal parts were taken by Madame Blanche Powell, Mr. Sinclair Dunn, and Mr. S. Heath. The second part was of the usual miscellaneous character, six pieces out of ten being encored.

Bach's "Passion" music according to St. John was given at a special Service held in St. Margaret's Church, King's Lynn, on March 27. The choir consisted of about 100 voices, supported by an orchestra of twenty instrumentalists led by Mr. F. W. B. Noverre. The vocal solos were sung by the Rev. H. D. Barrett, Mr. A. H. Cross, and Mr. G. R. Osweill. Mr. J. H. Pratt presided at the organ, and Mr. H. B. Collins conducted a highly creditable performance.

The Wymondham Musical Society gave an Invitation Lenten Concert, on March 19, in the Public Hall, which was largely attended. A selection from Gaul's "Holy City" formed the first half of the programme, the solos being sung by Miss Postle, Mrs. Reyner, Mr. H. Brummage, and Mr. Reyner, a very capable amateur quartet. The chorals numbers were given with highly satisfactory results. A small band of local performers assisted in the accompaniments, which are not very difficult. A selection of songs and concerted numbers of a more or less religious character brought a pleasant evening to a close. Mr. A. S. Wilde conducted and accompanied.

Conducted by Mr. H. W. Boughton, the Thetford Choral Union gave a Concert on the evening of March 19, a cantata entitled "The Voyage" being the principal piece. The soloists were capitally sustained by members of the Union. The second half was devoted to a miscellaneous vocal selection.

Cowen's "St. John's Eve" formed the principal piece at a Concert given by the Felixstowe Choral Society on the 9th ult. The leading parts were taken by Miss Wilmot Briggs, Miss K. Taylor, Mr. Ernest Hodgson, and Mr. A. E. Turner with marked success. The band (chiefly Ipswich residents) and chorus numbered 100 performers, and, under the conductorship of Mr. J. Palmer, gave a good rendering of its share of the work.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE end of the season brings the usual number of Concerts by Edinburgh choral societies. Mr. Millar Craig's Choir (instituted in 1873 as Mr. Waddell's Choir) holds a splendid record for uncompromising earnestness of work and a determination to study and produce before the Edinburgh public the masterpieces of the greatest choral composers. It is to the enterprise of this Society that Edinburgh owes its introduction to the "St. Matthew" Passion, Brahms's "Requiem," Cherubini's D minor Mass, the "Pilgrimage of the Rose," and many other important choral classics. The programme and performance at the annual Concert, on March 30, fully maintained the excellent reputation of the chorus. The principal work in the programme was the "Pilgrimage of the Rose," in which the important solo work was carefully interpreted by members of the choir. Brahms's powerful "Song of Destiny" was extremely well rendered by the chorus; but it is just in such works that the inadequate scale of accompaniment at these Concerts is most painfully felt. A pianoforte, even played as well as it was by Mr. Tom Craig and assisted by a harmonium, is neither strong enough for such a large chorus nor interesting enough for such an accompaniment. The "Song of Destiny," which stood first on the programme, was followed by Goetz's beautiful setting of "By the Waters of Babylon," which has not been heard in Edinburgh for many years.

On the 7th ult. Mr. Kirkhope's Choir gave a performance of Brahms's "Requiem." This splendid body of singers overcame the immense difficulties of the work with ease and conspicuous success. The fresh quality of the soprano voices and their large number enabled them to scale all the perilous heights to which the composer has called them—a task which evidently strained the resources of the tenors. The perfect unanimity and exquisite light and shade which so distinguish Mr. Kirkhope's singers were shown to great advantage in Dr. Parry's "Blest Pair of Sirens," and

"Gallia" proved a very acceptable *finale* to the programme. Miss Fillunger undertook the soprano solos in the "Requiem" and "Gallia," and her earnestness and artistic feeling enabled her to do them every justice. The baritone soloist was not so successful. An excellent orchestra, mostly of local musicians, played the accompaniments with great care and excellent effect. None of the works were unfamiliar to chorus or audience, and it may be suggested that the "Death of Cuthullin" is hardly important enough to figure as the only novelty in the annual programme of an organisation favoured, as Mr. Kirkhope's Choir is, in so many ways.

M. Siloti gave a Pianoforte Recital in the Music Hall, on the 10th ult., and afforded the greatest possible pleasure to a large audience by his poetic reading of Chopin's Scherzo in B flat minor, his dainty execution of a little piece entitled "Le coucou," by Daquin, and by the dash and fire he infused into a splendid interpretation of Liszt's Second Rhapsody.

At a Concert given in the Freemasons' Hall, on the 16th ult., the most important features were Mr. Lemonnier's exquisite flute playing, and the Erard "Grand" with the new "Resonator."

On the 1st ult. Gounod's "Redemption" (Parts 1 and 2) was given at St. Paul's Church, York Place, by the choir, under the guidance of Mr. Prendergast, who supplied the organ accompaniment.

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

NATURALLY enough our smaller choral societies get a chance after the close of the musical season proper, and as many of those choirs accomplish oftener than not some excellent work, they lay fair claim to, at any rate, a brief record of their doings. Space, however, can only permit us to note one or two interesting performances which have taken place of late in and around Glasgow, and these included special attention to Mr. F. H. Cowen's cantata "The Rose Maiden," by the choir of Kent Road United Presbyterian Church Musical Association and by the choir attached to Kelvingrove Church. There was also an excellent performance of Sir John Stainer's beautiful work "The Crucifixion" by the Govan Parish Church Choir, and the same composition was likewise announced under the auspices of Maxwell Parish Church. At John Street Church the Service of Praise comprised Sterndale Bennett's "The Woman of Samaria," and a somewhat ambitious programme was undertaken by the choir of Wellington Church, when they submitted Spohr's "Last Judgment." The result was, however, very satisfactory; so much so that next season's arrangements should be anticipated with considerable interest.

On March 31 the Glasgow Amateur Orchestral Society cut out for itself a more important programme than it has ever essayed, but as our leading amateur organisation scored in several instances a distinct success, Mr. W. T. Hoeck, the conductor, was amply justified in making his selections. The band includes sixty strings (of whom fourteen are lady executants), and in this department showed a marked advance as regards fulness of tone and general executive ability. The wood-wind are also uncommonly good. Ambroise Thomas's Overture to "Raymond" was, perhaps, the hit of the evening; Schubert's "Overture in the Italian style" and the orchestral work in Liszt's Hungarian Fantasia were also admirably performed. In the last-named Mr. Theodor Hoeck took the pianoforte part, and with considerable credit to himself as a rising young artist. Miss Lindsay Currie sang to the admiration of her many Glasgow friends, and the assistance of male members of the Glasgow Choral Union was valuable in the double chorus from Mendelssohn's "Edipus at Colonus," as also in Grieg's "Landerkennung" (Op. 31).

Several composers held in great regard appeared in the programme of the annual Concert given by the Glasgow Glee and Catch Club on the evening of the 14th ult. Mendelssohn, Calcott, Kücken, and Festa, not to mention other equally attractive glee and part-song writers, seemed to emphasize once more the charms associated with their

art. At any rate, their devotees should be accorded the right to an opinion, and the very large audience present at this agreeable function showed unmistakably the faith prevailing amongst many prominent local musicians. Much of the enthusiasm was elicited, of course, by the finished character of the performances. Not only are the individual voices of admirable quality, but the singing is invariably artistic—as it well may be under the experienced training of Mr. Allan W. Young, the popular conductor. Several solos were contributed during the evening with much acceptance, and Mr. Hirst's aid at the pianoforte proved invaluable.

Madame Adelina Patti was at St. Andrew's Hall on the 15th ult., when she was assisted by the young Australian contralto, Miss Ada Crossley, Mr. John Lemonnier (the flautist), and one or two new-comers.

The Royal Carl Rosa Opera Company opened its Spring season at the Theatre Royal on the 20th ult., with Wagner's "The Flying Dutchman," and, during the first week of the engagement, "Mignon," "The Meistersingers," "Tannhäuser," and "The Vivandiere" were announced.

#### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE final Concert of the fifty-seventh season of the Philharmonic Society, on March 24, placed in especial evidence the immense strides made by the chorus since the new conductor took things in hand. Saint-Saëns's "Samson and Delilah" is just such a work as would tax to the utmost the powers of choristers whose attention is most usually given to a more severe form of oratorio. Any way a distinct triumph is to be recorded, and in this the laurels will be fairly divided between Mr. F. H. Cowen and his forces. The work itself proved an acceptable if at times a startling novelty to the fashionable audience which gathers at the regular Subscription Concerts held by the premier Society in the Philharmonic Hall.

The Orchestral Society, under Mr. Rodewald, the Wirral Amateurs, under Mr. Schiever, and the Società Armonica, under Mr. Cafferata, have concluded successful seasons. At the annual meeting of the latter, the President (Councillor Anthony Shelmerdine) said that the records of the Society, which was perhaps one of the oldest amateur orchestral organisations in the country, showed that it was formed in 1847. Amongst many other honoured Liverpool men the following had been members: Charles Santley, Edward Samuelson, J. B. Cooper, James Aiken, Palgrave Simpson, Henry Sudlow, Thomas Littledale, Joseph, John, and Samuel Mottram, H. S. Alpass, Hugh Perkins, David Longbottom, A. G. Kurtz, and Charles Cafferata. There were some curiosities visible in the old accounts. He noticed on August 14, 1849, "Hire of a double bass, 12s., and repairs to it afterwards, 1s.;" also accounts for pies, porter, and sandwiches, and an account for joiner's work—that of repairing a double bass.

The Musical Society promises Sullivan's "Golden Legend" and other popular works for next year. The choristers of the city at large took part in goodly numbers in the annual performance of Handel's "Messiah," given every Good Friday free to the poor, Mr. J. C. Clarke being conductor. The Post Office Choral Society, on the same day and in the same place, in the evening gave Haydn's "Creation," under the same conductor. The Huyton Choral Society performed, on the 9th ult., Cowen's "Rose Maiden," under Mr. J. Hodgson. At the Music School the same writer's very pretty new cantata, "The Rose of Life," was given on the 13th ult., by the choir of female voices under Mr. Argent; and at the same Concert Beethoven's Second Symphony in D was very well rendered by the students' orchestra, under Mr. Courvoisier. At the third and last Concert of the Runcorn and Warrington Musical Societies, both under Mr. F. H. Crossley, Mendelssohn's "Elijah" and the same writer's "Walpurgis Night," and Mascagni's "Cavalleria Rusticana" were respectively given.

The sensation of the past month has been the visit of the Lamoureux Orchestra to this city on the 15th ult., when the triumphs realised in London and elsewhere were repeated. The programme contained as its chief number Beethoven's Fifth Symphony in C minor, of which an

undeniably fine reading has to be recorded. This Concert may be assumed to form the *finale*, and it has been a brilliant one, of the musical season of Liverpool and district of 1895-6.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

By far the most delightful musical treat of the past month was the Concert given on the 14th ult. by M. Lamoureux and his splendid band—an enjoyment not interfered with by pauses to listen to incongruous second-rate vocalisation. For obvious reasons—notably the sake of that proneness to make comparison to which we ought not to stoop, I suppose, but which, nevertheless, is irresistible—it would have been pleasant could we have heard the Parisian orchestra in our usual concert-room; but that uncomfortably seated saloon being pre-engaged, the immense St. James's Hall offered some advantages, in addition to its roomy and cushioned chairs, as well as some trifling disadvantages. Its resonance was admirable, and although the shallowness of the stage, compared with its great width, brought the strings very prominently to the front, and its flatness caused the wood-wind to be, perhaps, just a trifle subdued, yet the relegation of the noisier instruments to the alcove at the back was not ungrateful, although there really was no manifestation of that superabundant vigour of which one so frequently has to complain, for M. Lamoureux is always very highly to be commended for the restraint which he imposes upon that "splendour of the brass" which some famed conductors delight in. Of the orchestra as a whole it would be difficult to be too eulogistic. The strings were in every respect superb; the quality of the clarinets and bassoons was delightfully smooth, luscious, and equable; and the entire mass of sound produced was deliciously blended and free from that obtrusiveness of individual eagerness which so often shocks the ear and distracts the attention. For the first time in Wagner's "Flying Dutchman" Overture we could feel that the display of the sailors' rolicking and blatant "Yo-ho!" was not the one purpose of the whole work; and, in the second subject of Beethoven's C minor Symphony, that the rasping violence which even the most celebrated of our Continental conductors enjoins was not universally regarded as necessary to the conveyance of the author's meaning. "Le Rouet d'Omphale" has been given here before; though not with such strict attention to its programme purpose, to the representation of the hum of the spinning wheel, or with the closing violin harmonies so clearly ringing and so tenderly dwelt upon as to lead to such an impetuous clamour for repetition as must have caused the accomplished Parisian players to doubt the depth of our appreciation of really good, unsensational music. Of one thing M. Lamoureux may rest assured, should he be tempted to pay us a visit in the autumn (as we hear is possible), when there are fewer attractions opposed to those of the concert-room, he would be certain to meet with a very warm and enthusiastic welcome. And, not for the pleasure and ease of singers alone, but for the sake of the increased richness of tone without any of that loss of brilliancy which has so often been threatened, let us put a speedy end to all controversy about the pitch, and enjoy the sonority of the "diapason normal."

The Royal Carl Rosa Opera Company is, as I write, just concluding its annual spring visit to the Theatre Royal, during which Godard's "La Vivandière" has sufficed to attract many people who had grown tired of the old weary round of well-worn works and were eager for something fresh, even if the novelty were not of very high pretension. And it is a pity that the preparation of the "Meistersingers" was not sufficiently advanced to allow of more than a couple of presentations during the last week of the company's stay here. The growing popularity of Wagner's works, and the very widespread desire to study them, render very safe every effort to produce such of his dramas as are only moderately within reach of the resources of this company; and the "Meistersingers" is pre-eminently suitable, both by its standing alone among his greater efforts and by its needing rather a fair general excellence than any specially high individual endowment. Shortcomings there must, of

course, be; but not so great as to overbalance the loyal desire of an audience to penetrate the design of the composer and to appreciate the skill whereby he seeks to portray—although with a humour which is somewhat ponderously expressed—the citizen life of an interesting mediæval time.

On Saturday afternoon, the 18th ult., the concluding meeting for the session of the Northern members of the Royal College of Organists was held in this city to listen to a Lecture on "Counterpoint" by Dr. Armes, of Durham, who, in his introductory remarks, frankly acknowledged that he would have preferred to speak upon some other subject on which the received maxims were less confused and never contradictory; but that, for the sake of students, he thought it desirable (pending such a conference of experts as might be able to settle all disputed points) to have a clear general understanding as to what is required from would-be graduates in music. Very concisely Dr. Armes proceeded to lay down certain conditions which ought, in his opinion, to guide students aright and attention to which should lead to success. In proposing a vote of thanks (which was seconded by Dr. J. F. Slater), Dr. Hiles congratulated those present who might be engaged in preparing candidates for Durham degrees on their thus having received from the lips of the permanent examiner in the faculty definite directions as to the course they could wisely take with respect to a subject concerning which grave differences of opinion exist.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

THE provincial musical season is rapidly drawing to a close. At Newcastle, on Tuesday, March 24, Dr. William Rea's Amateur Vocal Society performed Sir Arthur Sullivan's "Martyr of Antioch," in the Town Hall. The principal vocalists were Madame Emily Davies, Madame Maria Bellas, Mr. Braxton Smith, and Mr. John Nutton. Mr. J. H. Beers was principal first violin, Mr. T. W. Ritson presided at the organ, and Dr. Rea conducted. The performance, which, on the whole, was very creditable, was listened to by a large audience with much appreciation.

On March 27, also in the Town Hall, Newcastle, the Northumberland Amateur Orchestral Society gave its annual Invitation Concert, when Overtures by Beethoven and Schubert, the Ballet music from Gounod's "Faust," and Schubert's "Tragic" Symphony in C minor were performed. Mr. J. H. Beers conducted.

Several creditable performances of sacred works were given in the churches of Newcastle on Good Friday. Among others may be mentioned the first part of Gounod's "Redemption," which was given in the Cathedral Church of St. Nicholas, under the direction of the organist, Mr. John E. Jeffries, and Sir John Stainer's "Crucifixion," which was performed at Jesmond Parish Church, at St. Peter's Church, and at St. Stephen's Church.

The annual meeting of the Newcastle and Gateshead Choral Union was held in the Town Hall, Gateshead, on the 14th ult., when a letter from Dr. C. Hubert H. Parry, having reference to the recent performance of his oratorio "Job," was read, in which he gave it as his opinion that the choir had an all-round array of qualities which placed it in the very first rank of all those he knew in the country. The choir now numbers 419 active vocal members, which is an increase of 173 upon the preceding year. The work announced for performance at the first Concert of next season is Mendelssohn's "Elijah."

At Sunderland matters have not been progressing altogether satisfactorily during the past season. The Philharmonic Society, which has an excellent record, extending over thirty-six years, has made a not inconsiderable financial loss on the season's Concerts. For several seasons past similar results have been shown, and the committee feel strongly that the time has arrived when the matter should be remedied in one way or another. The Society has done such excellent work in the cause of good music for so many years that the present apathy of the public towards it is difficult to understand. Internally and artistically the Society is in excellent condition. The members are enthusiastic and persevering in their efforts to

attain the highest state of proficiency, and the committee is willing to adopt any reasonable measures to meet the desires of the public. It is to be hoped that the tide of adversity will speedily turn, and that the Society will soon be again flourishing, financially as well as artistically.

At St. Thomas's Church, Sunderland, on Good Friday, Mendelssohn's "Hear my Prayer" and selections from "The Messiah" were performed, under the direction of Mr. George F. Vincent.

The Sunderland Amateur Operatic Society gave performances of Sullivan's "Iolanthe" during the week commencing the 20th ult., under the direction of Mr. George F. Vincent. The performances were successful in every respect.

Dr. Thomas Hutchinson, who has for many years been organist of Silksworth Church, Sunderland, has just been appointed organist of the Parish Church, Darlington, the position having recently become vacant by the death of Mr. Marshall.

The South Shields Choral Society gave, on March 25, a performance of Mendelssohn's "Elijah," with Madame Emily Squire, Miss Muriel Palmer, Mr. Braxton Smith, and Mr. Bantock Pierpoint as principal vocalists; Mr. J. H. Beers as principal first violin, and Mr. M. Fairs as conductor. The Concert was much appreciated by a large audience, and was pronounced to be the most successful of the Society's recent efforts.

On the 3rd ult. a performance of Haydn's "Creation" was given in the Wesleyan Church, Consett, under the direction of Mr. W. Lowrie. The principal vocalists were Miss Cecilia Armytage, Mr. Tom Child, and Mr. Charles Knowles.

On the 17th ult. the Bishop Auckland Musical Society performed Mendelssohn's "Christus" and "Hear my Prayer" and R. H. Walthew's "Pied Piper of Hamelin." The latter work is a characteristic setting of the well known poem and deserves wider recognition. Madame Esther Paliser, Miss Hannah Jones, Mr. Dyfed Lewis, and Mr. Whitney Tew were the vocalists, and Miss Clara Asher, solo pianist, took part in the Concert, which was directed by Mr. Kilburn, the Society's conductor.

The Durham Amateur Orchestral Society gave a Concert at the Town Hall, on the 10th ult., and presented a very attractive programme, including a Serenade by Götz, Novelletten by Gade, Russian Suite and Serenade by Wierst. The vocalist was the Rev. G. W. Anson Firth, and solo instrumentalists, Madame Etta Newborne, Mr. Numa Zabban, and Mr. W. J. Magall.

On March 23 the Tynemouth Amateur Vocal Society gave a performance of Mendelssohn's "Hymn of Praise" in the Assembly Rooms, North Shields. The soloists were Miss Emily Davies and Mr. Braxton Smith, and the performance was conducted by Mr. Wm. Bird. This was the most ambitious effort which the Society has made so far, and also, it is pleasing to record, the most successful.

#### MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

MR. GEORGE HOWSON (one of the pioneers of popular music) passed away, after long illness, on the 4th ult. His interest never flagged, and by his generosity in presenting the band-stand for Hanley Park, and founding a scholarship at the Tonic Sol-fa College, he formed a link between the musical public of twenty-five years ago and the present time. By his death the Hanley Glee and Madrigal Society lose a President of many years' standing.

The Newcastle St. George's Choral Society presented Haydn's "Creation," on the 9th ult., before a good audience. A choir of eighty voices, under the leadership of Mr. Thomas Mason, sang with much taste and evidence of good training. Miss M. Jaques, Mr. F. Owens, and Mr. F. W. Norcup were the principals. Mr. G. Lawton and Mr. J. Alcock accompanied.

Encouraged by the success attending previous efforts, the North Staffordshire Amateur Operatic Society engaged the Theatre Royal, Hanley, for six nights, commencing the 13th ult., and mounted "The Pirates of Penzance" and "The Yeomen of the Guard." The performances were highly successful, and the principals displayed conspicuous

ability in their parts. It is satisfactory that the financial result will recoup the promoters for their spirited venture.

The annual meeting of the local branch of the Tonic Sol-fa College was held at Hanley on the 11th ult. The report and balance-sheet were presented and adopted, and the Board of Examination, consisting of Messrs. T. Turnock (chairman), J. Garner, J. A. MacGregor (vice-chairman), W. E. Wood, J. Foulkes, F. J. Stone, S. Hughes, G. Glover, W. Hollinshead, W. H. Boote, T. Davies, and C. Oliver (hon. secretary), was elected. Mr. T. Turnock was selected as candidate for the College Council.

#### MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THAT the Oxford public is perfectly bewildered with and rather weary of endless Concerts has been demonstrated with more force than ever during the term recently closed. There is probably no remedy for this state of things, as apparently everybody wants to give Concerts and nobody to go to hear them; but it can hardly be called satisfactory. The only advantage of it is that it makes it unnecessary for the chronicler to record Concerts that were attended by only a handful of people.

The public Classical Concerts were able to get together a good audience to hear Dr. Joachim on February 18, but the Orchestral Concert was poorly attended. Dr. Joachim also played at Mr. Farmer's Concert on March 8, and was in remarkably good form. Seldom, indeed, now-a-days does he play so much in one evening as he did on this occasion. Another notable feature in this series of Concerts was a programme of madrigals a week later.

The Choral and Philharmonic Society's performance of Mendelssohn's "Hymn of Praise" and Dr. Parry's "Ode on St. Cecilia's Day," on February 13, seemed to interest few, though Dr. Parry is well known in Oxford. Dr. Parry conducted the entire Concert, as the Society was at the time without a conductor. It has since been announced that it has been fortunate enough to secure the services of Mr. Bettermann, the well-known conductor of the Highbury Philharmonic, and that he will enter on his duties next October.

Sir John Stainer gave a Lecture full of information on subjects of which the vast bulk of musicians are entirely ignorant, on March 11, the subject being Tye's Mass "Euge, Bone." The whole of this most remarkable and difficult work was sung by the Professor of Music's Choir in a manner that did the performers the utmost credit. Indeed, but for an occasional tendency to lose the pitch, the rendering might be described as almost perfect.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE forthcoming musical Festival is assuming definite form and many necessary arrangements have already been concluded. The selection of a chorus of 300 voices has been made from a large number of applicants, and it is believed that the Sheffield Festival Choir will fully uphold the reputation of Yorkshire chorus-singing. Among the vocalists engaged are Madame Ella Russell, Miss Medora Henson, Miss Ada Crossley, Mr. Santley, Mr. Ben Davies, Mr. Plunkett Greene, Mr. Herbert Grover, Mr. Arthur Barlow, and others. Mr. August Manns has been retained to conduct, and will bring with him the Crystal Palace orchestra. Dr. Henry Coward has been appointed chorus-master and Mr. J. W. Phillips organist. The Festival will consist of four Concerts. The works selected are "Elijah," Parry's "Job," Berlioz's "Faust," and Sullivan's "Golden Legend." Two of the Concerts will be completed with miscellaneous selections. The hon. secretary of the Festival is Mr. E. Willoughby Firth, 20, Bank Street, Sheffield.

The Sheffield Musical Union gave a Subscription Concert in the Albert Hall on the 9th ult. The programme was made up of miscellaneous pieces, the most important of which was Mendelssohn's motet "Judge me, O God." This was sung with the fine tone and phrasing that have served to establish the high reputation of this flourishing

Choral Society. Dr. Rogers's "The River floweth free," Jackson's "Sisters of the Sea," Bishop's "Now tramp o'er moss and fell," and an effective "Hunting song" by Mr. W. S. Jessop, the Society's accompanist, were the other choral pieces. Mr. John Dunn played Spohr's Concerto in D minor (Op. 9) and shorter pieces by Sarasate, Paganini, and Bazzini. In each he evinced a marked development in style and execution since he last played here, and his reception was very cordial. Dr. Coward conducted, and Messrs. S. Midgley and W. S. Jessop accompanied.

The Rotherham Choral Society performed "Elijah," in the Drill Hall, on the 16th ult. The Concerts given by this well-managed and enterprising Society have earned for it a reputation extending beyond the district, and the result is that in the matters of financial and musical support the Society is in a highly prosperous condition. Under the direction of Mr. Brameld, the performance under notice was worthy both of the fame of the choir and the beauty of the work. The attacks and phrasing denoted extreme care at rehearsals, and alike in volume, quality and balance of tone the singing of the choir was praiseworthy. An excellent orchestra, led by Mr. John Peck, played the overture and accompaniments with finish and accuracy. The principals were Madame Agnes Larkcom, Miss Annie Stonex, Mr. Tom Child, and Mr. Robert Grice. The latter, in particular, achieved a marked success in the music of the Prophet.

The Rotherham Amateur Orchestral Society gave a Concert in the Mechanics' Hall, Rotherham, on the 14th ult. The conductor, Mr. Charles Harvey, directed a capable and enthusiastic body of instrumentalists, who gave a steady and accurate performance of Mozart's Symphony in C. The programme included a novelty from the pen of Mr. C. H. Perrot, a member of the Society. This composition, a Festive March, is a pleasing work, and was much appreciated. The vocalists were Mrs. Stevenson, Miss E. Rhodes, and Mr. B. Barton.

Mr. Frederick Dawson gave the first of a series of Pianoforte Recitals in Erard's Room, on the 15th ult. He was assisted by Mr. Bromley Booth (violin), and together they gave a fine rendering of Beethoven's Sonata (Op. 12, No. 3) and Brahms's Sonata in G (Op. 78). Mr. Dawson played solos by Chopin and Liszt.

A Ladies' Choral Concert was given in the Music Hall, Surrey Street, Sheffield, on the 16th ult., at which Morgan's cantata for ladies' voices, "Zittella," was ably rendered, under the direction of Miss Foxon. Among the additional selections was Brahms's Trio for violin, pianoforte, and French horn, played by Miss E. Griffiths, Miss L. Foxon, and Mrs. Liddle.

The Sheffield Choral Union gave a successful Spring Concert, in the Albert Hall, on the 21st ult. The bulk of the programme consisted of selections from "Israel in Egypt." Sullivan's "Golden Legend" was to have been performed at this Concert, but as that work has been selected for the forthcoming Festival, the Committee of the Choral Union generously waived their choice and substituted Handel's massive work. The Society's subscribers and the public attended in large numbers and had the satisfaction of hearing the noble double-choruses rendered in impressive style. Conducted by Mr. S. Suckley, the members of the choir acquitted themselves with the utmost credit. In accordance with precedent, the soloists were selected from the ranks of the chorus. The soprano music was undertaken with marked success by Miss Pfeilschmidt and Miss Coates, and Messrs. Drabble, Senior, and Muscroat were also heard to advantage. Mr. J. W. Phillips contributed two well-played organ solos.

#### MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

An attractive programme of Chamber music was presented by Miss Aylward and Mr. F. L. Bartlett at their Concert which took place in the Assembly Rooms, Salisbury, on the 8th ult. The Concert-givers, with Mr. Charles Ould as violoncellist, gave capital readings of Dvorák's Pianoforte Trio in B flat (Op. 21) and Mendelssohn's Op. 49, in D minor. Mr. David Bispham was the vocalist. The Sarum Choral Society commenced its

forty-eighth season on the 14th ult. with a performance of Handel's "Judas Maccabaeus." The united forces of chorus and orchestra numbered nearly ninety, and the oratorio received a satisfactory rendering. The principal vocalists were Miss Kate Cherry, Miss Annie Layton, Mr. Harper Kearton, and Mr. Walter Foreman. Mr. F. L. Bartlett led the orchestra, and Mr. E. W. Naylor rendered valuable assistance at the organ. The conductor was Mr. W. T. Bowey. Mr. Alfred Foley, assisted by the Salisbury Philharmonic Society, of which he is the conductor, gave a Concert at the County Hall on the 22nd ult. The programme was a miscellaneous one, and included Gounod's motet "Gallia" and Dr. C. H. Lloyd's choral ballad "Allan-a-dale," sung by the Society. The solo vocalists were Madame Belle Cole and Master J. Sterndale Bennett. Violin solos were played by Miss Daisy Ashton, and the orchestra was led by Mr. E. Jones, Mr. Foley conducting.

Costa's oratorio "Eli" was the work chosen for the Easter Concert of the Trowbridge Musical Union, which took place in the Town Hall, Trowbridge, on the 16th ult. The principal parts were sustained by Miss Alice Crawley, Miss M. Hackett, Mr. E. T. Morgan, and Mr. D. Harrison; and the orchestra was led by Mr. Duys and Mr. W. Millington. The band and chorus numbered 120 performers, conducted by Mr. H. Millington. At the Tabernacle, "The Crucifixion" was given on Good Friday by the choir, augmented for the occasion, the solos being sung by Mr. Trefelyn David and Mr. Harris-Watson. The rendering of the work reflected credit on the choirmaster, Mr. W. N. Haden, and the organist, Mr. A. R. Millington.

Performances of "The Crucifixion" were also given in the Parish Church, Lambourn, on Good Friday, and in St. Peter's Church, Marlborough, on the Wednesday preceding.

The visit of Madame Patti to Bournemouth, on the 10th ult., was the great event of the month. The Concert party, besides Madame Patti, consisted of Miss Ada Crossley, Mr. Robert Eadie, Mr. John Morley, the Columbians, Mr. John Lemmoné, Herr Franz Liebich, and Mr. F. T. Watkis. A selection from "The Messiah" was given by the St. Michael's Choral Society, in St. Michael's Church, Bournemouth, on the 16th ult., under the conductorship of Mr. A. W. Russe. Miss Ruth Gandy, Miss Gwendoline Scott, Mr. W. S. Blandford, and Mr. Howard May were the solo vocalists, and the organ accompaniments were played by Mr. H. Holloway. On the 24th ult. Madame Newling's ladies' choir gave a Concert, of which Henry Smart's cantata "King René's Daughter" was the chief feature, at the Shaftesbury Hall. Mrs. Charles Rebbeck, Mr. C. E. Tinney, and Mr. J. E. Hambleton also contributed to the programme.

"The Crucifixion" was sung in St. Mary's Church, Southampton, on Good Friday, the solos being taken by Mr. F. Noyes and Mr. S. Kendall. The Southampton Philharmonic Society announced a performance of Mendelssohn's "Elijah" for the 28th ult., too late for detailed notice this month.

The Wimborne Choral Society had chosen Sir W. Sterndale Bennett's "May Queen" for its last Concert this season, and, under Mr. H. J. Eaton's careful direction, that work was performed in the Victoria Hall, on the 9th ult., before a good audience. Miss Maud Bond, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Charles Constable were the principal vocalists, and the orchestra was led by Mr. Whitehead Smith.

On the 7th ult. the members of the Harmonic Society presented their leader, Mr. Whitehead Smith, with a small purse of gold, in recognition of the valuable services he had rendered the Society, and the members of the Choral Society presented their conductor, Mr. H. J. Eaton, with a handsome ivory and silver bâton as a mark of appreciation of the able and patient way in which he had trained the class. The two Societies have worked together with marked success during the past season.

The Portsmouth Temperance Choral Union performed Handel's "Messiah" on Good Friday, in the Town Hall, under the direction of Mr. W. E. Green, who deserves commendation for the efficiency attained by the Choir under his leadership. The orchestra was composed of the Royal Marine Light Infantry Band, augmented for the occasion. The soloists were Miss Maggie Davies, Miss Maud Baker, Mr. Braxton Smith, and Mr. W. H. Brereton.

## MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

WITH Eastertide, music in Yorkshire practically comes to an end, and the people, like the youth of Ipswich on an historical occasion, "disperse to cricket." During the last week of March, however, the end of the season was marked by a spurt of musical activity that gives us something to record. So far as Leeds is concerned, two Concerts of more than ordinary importance have to be chronicled. On March 21 the Leeds Permanent Orchestra, a young institution, whose opening Concert was noticed in THE MUSICAL TIMES for March last, gave a second Concert, and fully confirmed the good opinions expressed on its first appearance. It is greatly to be desired that the institution may really prove both "permanent" and prosperous. Under Mr. Alfred Benton's very able direction a programme of music, not too exacting for a "popular" audience, yet for the most part not unworthy of a self-respecting society, was thoroughly well played. If only the Society has courage to give a series of Concerts at short and regular intervals, and to include one work of some importance in each programme, it ought to achieve ultimate success. It certainly deserves it. The same orchestra took part on March 26 in the performance of Gounod's "Redemption" given by the Leeds Choral Union. This was also a first appearance, and the excellent chorus-singing indicated that Leeds can with ease supply a couple of choruses, though it is more doubtful whether it can supply as many audiences. Whatever may be the value of Gounod's music, it affords no very severe test of the capabilities of a chorus, so that we must wait till the new Society attempts something rather more exacting before we are able to accurately gauge its powers. Mr. Benton conducted; the principals were Miss Palliser, Madame Dews, Messrs. Lloyd Chando, Browning, and Douglas Powell, with Miss Wilby and Mr. T. Child in minor parts, and the playing of the newly-organised band was thoroughly satisfactory. The Leeds Symphony Society, which is chiefly amateur in its composition, gave a Concert on March 24. A rather leisurely performance of Beethoven's Second Symphony was the most important thing in the Concert, which was conducted by Mr. A. J. Gutfeld. Miss Nellie Allaun was the vocalist, and sang some of Stanford's Irish songs very pleasantly. On March 28 yet another local orchestra, calling itself the "Leeds Orchestra," gave a Concert, the programme of which was of more than ordinary value. Schubert's "Unfinished" Symphony, a couple of standard Overtures, and a Violin Concerto by Vieuxtemps were played with considerable success. Mr. E. Elliott was both solo violinist and conductor. The special Musical Service during Holy Week has for many years past been an important event at the Leeds Parish Church. On March 30 Bach's "St. Matthew" Passion was given with orchestra, but without organ, a drawback referable to difference in pitch. Now, however, that some attempt is being made to solve this question in a practical manner, it is perhaps not too much to hope that before another year passes it may be possible for organ and orchestra to be used together. Though the performance was not quite up to the high standard of the Parish Church in finish, it was very creditable, and in many respects excellent. The principal soloists were Miss Wilby, Mrs. Fisher Heath, Messrs. T. Child and J. Browning; Mr. Benton, the Parish Church organist, conducted. The remaining Leeds Concerts may be passed over briefly. On March 19 Mr. Christensen gave a Pianoforte Recital; and, on the 21st, Mr. Herbert Walton showed his conspicuous ability as an organist at a Recital on the fine organ in St. Mark's Church. Mr. Rawdon Briggs gave the second of his two Chamber Concerts on March 23, when Mozart's D minor Quartet, Beethoven's Serenade-Trio, and Brahms's fine Pianoforte Quintet (Op. 34) were played with great refinement by Messrs. Briggs, Bridge, Holme, and Hatton, with Miss Eisele as pianist. A capital miscellaneous programme was offered at the Concert in aid of the Railway Servants' Orphan Fund on March 25, when Madame Henson, Misses Hilda Wilson and Sarah Berry, Messrs. Herbert Grover and Bisham, with Mr. F. Dawson as solo pianist, generously gave their services. On the 20th ult. Miss K. Brigstocke, a local pianist, with the assistance of Mr. Gutfeld as violinist and Mr. Walenn

as vocalist, gave a very pleasant and interesting Concert, works by Dvorák, Brahms, Schumann, Lachner, and Chopin forming an exceptionally good programme.

The Bradford Festival Choral Society ended its season on March 20, when it gave creditable performances of the "Hymn of Praise," in which Madame Duma, Miss Cockcroft, and Mr. W. Green were the principals; together with Wesley's motet "In Exitu Israel" and Brahms's "Schicksalslied." The Bradford Permanent Orchestra supplied an excellent band, and Mr. W. H. Garland conducted. The Chamber Concert given by Mr. S. Midgley at Bradford, on March 27, furnished an encouraging instance of the capacities of home-made artists, an admirably chosen programme having full justice done to it by Mr. Midgley and Miss Agnes Germain as pianists and Mrs. Midgley as vocalist. The Wakefield Choral Society showed ambition in choosing Handel's "Israel in Egypt" for its Concert on March 19, and it could not but be felt that it was somewhat over-weighted by its task, though the members responded very gallantly to their conductor, Mr. Hardy. They were not too efficiently supported by the band, but the soloists, Miss Moorhouse, Miss Bertenshaw, Messrs. Robinson and Billington were quite satisfactory. On the same evening the Barnsley St. Cecilia Society, under Mr. Alfred Benton, gave Sullivan's "Golden Legend," with Miss Emily Davies, Mrs. Fisher Heath, Messrs. Beaumont and Douglas Powell as principals. March 24 was a day peculiarly prolific in Concerts. The long and successful series of Subscription Concerts at Huddersfield came to an end with a concert-performance of Gounod's "Faust," with Madame Moody, Miss Browning, and Messrs. Child, Dever, and Manners in the principal characters. The Glee and Madrigal Society, under Mr. Ibeson's conductorship, supplied the chorus. This same Society celebrated its "coming of age" on the 18th ult., when Mr. Joshua Marshall, its first conductor, reappeared to conduct part of an interesting programme of glees and other vocal music. Haydn's "Creation" was the subject of the Concert given by the Keighley Musical Union on the same date. The soloists were Madame Bertha Moore, Messrs. T. Child and Brereton. The conductor was Mr. Arthur Burnley, who obtained from the choir some powerful and expressive singing. Lastly, the Eccleshill Choral Society gave its first Concert on the same evening, Spohr's "God, Thou art great," Mendelssohn's "Come, let us sing," and sundry part-songs making up an attractive programme. Mr. H. Coates conducted. On the 8th ult. the Scarborough Instrumental Society emulated the efforts of the London Philharmonic Society, and gave two Symphonies, a Concerto, and an Overture, with a few songs thrown in as a make-weight. Schubert's "Unfinished" Symphony and Schumann's "Rhenish" certainly spoke well for the ability of the Society and its conductor, Mr. English. The violinist was Mr. Cass, the vocalist, Miss Kitson.

A high-class Chamber Concert was given on the 15th ult., at the Assembly Rooms, Thirsk, by Miss I. L. Jopling, a talented local pianist and late pupil of the Royal College of Music. The *pièce de résistance* of an interesting programme was Mr. Edward German's delightful "Gipsy Suite," played, in its entirety, by Miss Isabella Donkersley (violin) and the Concert-giver, with great refinement and brilliancy. Miss Jopling's solo was one of Brahms's Rhapsodies, of which she gave a vigorous and artistic rendering. The two artists were also heard in an Adagio and Allegro by Corelli, the Andante and Presto from Beethoven's "Kreutzer" Sonata, and two Hungarian Dances (Brahms-Joachim), which served admirably to display the fine tone which Miss Donkersley draws from her beautiful Guadagnini. As an encore, the clever violinist delighted the audience by playing the captivating "Shepherd's Dance," from Mr. German's popular "Henry VIII." music. The vocalists were Mrs. Inch and Mr. Tom Child. The former sang Goring Thomas's sentimental, but effective "Summer night," and Meyer-Helmund's "The Daily Question," her charming style and clear enunciation of the words giving much satisfaction. Mr. Child's fine voice did full justice to Solomon's "Guides of the night" and Mascheroni's "For all eternity." The crowded audience was most appreciative, and the Concert an emphatic success.

## MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

THE date of the first performance of M. Alphonse Duvernoy's "Hellé," at the Opéra, still remains uncertain, while there is a probability of a revival here of M. Bourgault-Ducoudray's "Tamara," to be followed by M. Bruneau's "Messidor" and "Die Meistersinger." The directors of the Opéra being desirous to erect a monument to the late Ambroise Thomas, have entrusted the work to the eminent sculptor, M. Falguière.

At the Opéra Comique the first production of "Le Chevalier Harmthal" had been fixed for the 29th ult.

Amongst minor theatres here, mention should be made of that of the Galerie Vivienne, where, with the very limited means at command, acceptable performances take place of time-honoured comic operas, such as Grétry's "l'Epreuve villageoise," Nicolo's "Cendrillon," and others.

The first production of "Ghiselle," a lyrical drama by Gilbert Augustin Thierry, the music by César Franck, although having taken place at Monte Carlo, may, nevertheless, pass for a Parisian event. The score, as is well known, was complete at the time of the composer's death, but the first act only had been orchestrated; the remaining orchestration was supplied by some of his pupils. Thus, according to M. Tiersot, the opening scene of the second act was instrumented by M. de Bréville, the love scene by M. Chausson, the *Finale* by M. d'Indy. The church scene of the third act had been apportioned to M. Rousseau and the final tableau to M. Coquard. Such procedure would naturally compromise the unity of the work. But in other respects also the score was not in so entirely finished a state as had been assumed, and while it contains some superb writing, it must remain a matter for regret that the composer was unable to complete it entirely himself.

The Lamoureux Concert of March 22 brought a second performance of "The Messiah," equally successful to the one preceding it. A special attraction in the extra Concert given on Good Friday was the appearance of M. Van Dyck, who was greatly applauded.

At M. Colonne's Concert of March 22 a first performance was given of "Deux Contes," verses by Jean Lorrain, music by M. Pierné, a very graceful work; while the third act of "Götterdämmerung," with the *Brünnhilde* of Mdlle. Kutschera, still retains its considerable attractive powers here. The proceedings at the Concert given by M. Colonne on Good Friday were somewhat marred by noisy demonstrations on the part of a portion of the audience, who objected to listen to a Lecture of M. Catulle Mendès on the New Testament Apocrypha; their point of view evidently being, that they had come to hear music and not literary expositions. The series of these excellent Concerts terminated on the 12th ult. with a performance of "La Damnation de Faust."

The Concert given at the Opéra on the 2nd ult. included Saint-Saëns's Symphony in E minor, written when the composer was only seventeen years old, and which had not been heard since 1853. One could but be surprised at the sure hand and logical development of themes displayed by so young an artist. The programme also included M. Bruneau's "Requiem," with which you have recently become acquainted in London. M. Bruneau's work undoubtedly achieved a great success. Some critical voices have been raised against it in the press, but it must not be forgotten that the author is, above all, a dramatic composer, whose artistic temperament is bound to impress itself upon whatever he may write. And while it is possible that these peculiar qualities may, in certain instances, obtrude themselves somewhat to the detriment of the work in question, the composer's undoubtedly ability and marked individuality throughout prevail, and are fully recognised by the public. Another notable feature in the same Concert was the dramatic legend "Saint-Georges," of M. P. Vidal, displaying all the highly meritorious qualities of this musician.

Amongst the number of Chamber Concerts lately given here may be singled out that of the violinist M. Géloso, specially devoted to the last Beethoven Quartets. These Concerts are much frequented by earnest music-lovers, the one in question (March 30) including the Quartets, Nos. 11 and 16.

Mr. Harold Bauer, who gave another Concert on the 14th ult., proved himself more and more a pianist of

exceptional powers. With an absolutely perfect technique at his command he easily surmounts the greatest difficulties, an essential condition for the free development of an executive artist's personality. There can be no doubt that this pianist has, in the course of his recent Recitals, fully established a claim to be ranked amongst virtuosos of the first order.

M. Crickboom, an excellent Belgian violinist, at his Concert given on the 9th ult. introduced a Violin Sonata of his composition, which, albeit somewhat monotonously favouring the minor keys, is a musicianlike production.

M. Alexandre Guilmant is giving his annual four Organ Concerts with orchestra at the Trocadéro, one of them being devoted to a work by Bach, with the co-operation of the Saint Gervais Choir. In the course of the twenty years of their existence these Concerts have become firmly established in the favour of Parisian audiences, and with those of MM. Colonne and Lamoureux have mainly contributed towards the development of a true appreciation of the works of the great masters.

M. Marsick has returned to Paris to take over his duties at the Conservatoire, which had been confided during his absence to Mr. White.

## MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

The fifth performance by the Montreal Philharmonic Society of Mendelssohn's "Elijah" was given at the Windsor Hall, on March 31, before a large and appreciative audience. The soprano was Mrs. Eaton, of Boston, whose rendering of "Hear ye, Israel," met with especial favour. Miss Moylan, of Montreal, acquitted herself well in the contralto parts, and Mr. W. H. Rieger, an old favourite here, was heard at his best in "Then shall the righteous shine." But the star of the evening was Mr. D. Ffrangcon-Davies, who arrived from England in time to make his *début* on the American Concert platform on this occasion. Mr. Davies's interpretation of the *Elijah* music met with general favour. It was the popular opinion that a more beautiful baritone voice has never been heard here.

The following evening witnessed the first production in Montreal of Gounod's "Redemption." The performance was really excellent in every respect, and the audience alone was found wanting. Montreal people are slow to take up anything new, and both the "Redemption" and Mr. Ffrangcon-Davies were unknown to them, consequently they missed the opportunity of hearing one of the most satisfactory performances ever given by the Society. The same soloists took parts as in "Elijah," and Mr. Davies's singing in the bass *Narrator* and *Jesus* parts was even finer than in Mendelssohn's work. The scanty audience and the chorus fully appreciated his merits, however, and upon his return to Montreal, which we hope will be next season, he will sing to crowded houses. The orchestra was all local, and numbered forty-five.

A CONCERT was given at the Queen's (Small) Hall on March 31, in aid of the Leighton Hall Neighbourhood Guild, an organisation "intended to meet the social and intellectual needs of the people," and having for its motto, "Order is our basis, Improvement our aim, and Friendship our Principle." After half-an-hour's delay, due to the loss of the key of the grand pianoforte, the Concert commenced with the first book of Max Bruch's Swedish Dances for violin and pianoforte, played by Mr. Hans Wessely and Miss E. J. Troup. The aforesaid annoying *contretemps* appeared to have detrimentally affected these excellent artists (and no wonder!), for, truth to tell, the performance was somewhat tame and wanting in finish. However, they made ample amends in Gade's difficult "Capriccio," which they played extremely well. Mr. Franklin Clive and Miss Ethel Bevans, besides singing a number of songs with refinement and expression, were heard to much advantage in two duets by Mr. R. H. Wethan, an impressive, thoughtful setting of Goethe's "Der Du von dem Himmel bist," and a very spirited, merry version of "It was a lover and his lass." Mr. Jack Robertson sang six songs, amongst them Lord Henry Somerset's

ultra sentimental "Song of Sleep," Sullivan's "The snow lies white," and "An der Rose Busen" and "Vine, vine, and eglantine" by Miss E. J. Troup, two excellent specimens of high-class songs: refined, melodious, and full of artistic touches in voice-part and accompaniment. Mr. Robertson's "gentle art" and pleasant voice did full justice to these charming compositions. Miss Beatrice Herford relieved the introductory tedium of waiting somewhat by reciting two humorous "original monologues," entitled "A Cockney Landlady" and "An American Book Agent."

In view of the enormous attraction exercised by last year's similar undertaking, the directors of the Royal Opera, Munich, have just published a fresh scheme of special performances of Opera to take place during the months of August and September next, including works by Mozart, Beethoven, and Wagner. The Wagner performances are to take place at the Royal Theatre as follows:—"Rienzi" (August 25 and September 8); "Der fliegende Holländer" (August 27 and September 10); "Tannhäuser" (August 6 and 13, September 3, 17, and 29); "Lohengrin" (August 8, 15, and 22, September 5, 19, and 26); "Tristan und Isolde" (August 20, September 24); "Die Meistersinger" (August 29, September 12). At the same theatre will be given "Fidelio," preceded by the festal play "Die Ruien von Athen," with Beethoven's music (August 11 and 18, September 1, 7, and 22). The Mozart representations will take place at the Royal Residenz Theatre, when last year's admirable performances of "Le Nozze di Figaro" will be repeated (August 2, 9, 16, 23, and 30, September 6, 13, 20, and 27), and also "Don Giovanni," entirely in accordance with the actual score used by the master at the original (Prague) performance and with his own scenic directions, will be given (August 5, 12, 19, and 26, September 2, 9, 16, 23, and 30). The latter should prove a particularly welcome addition to the scheme.

THE programme for the Worcester Musical Festival, which will be held on September 8, 9, 10, and 11, will be as follows:—On Tuesday morning, "St. Paul" will be given. In the evening, "Lux Christi," a new work composed for the occasion by Mr. Edward Elgar, and selections from Handel's "Samson" will be performed. On Wednesday, Bach's "Christmaa" Oratorio, Parts 1 and 2; Schubert's "Great is Jehovah," Goetz's "By the Waters," and Spohr's "God, Thou art great," will be taken, followed in the evening by a secular Concert at the Public Hall, for which the programme includes Beethoven's (The Pastoral) Symphony (No. 8), and incidental music from "Feramors" (Rubinstein) and "Henry VIII." (Sullivan). On Thursday morning, Verdi's "Requiem Mass," Schumann's Symphony in E flat, and an Advent cantata by Mr. Hugh Blair, organist of Worcester Cathedral, will be performed, "Elijah" being given in the evening. On Friday morning "The Messiah" will be given, after which a grand closing Service will be held, the three choirs taking part. There will be the customary opening Service in the Cathedral on the preceding Sunday, in which the orchestra and chorus will take part.

MR. SAPELLNIKOFF'S Pianofore Recital at St. James's Hall, on Thursday afternoon, the 23rd ult., drew a large audience, and the playing of the Russian artist showed how greatly his capacities in all that make for supremacy as an executant on the keyboard have become refined since he first visited London. He has lost none of his vigour, but he has vastly gained in tenderness when such is desired in the execution of masterpieces by pianofore composers, and both the qualities indicated received full illustration in Schumann's Sonata in G minor (Op. 22) and in Schubert's famous Fantasia in C (Op. 15), in which the principal theme of the song known as "The Wanderer" forms the subject for an air with variations. It was, perhaps, a pity that Mr. Sapellnikoff chose a derangement from Bach—it cannot be termed anything else—of the familiar Organ Toccata and Fugue in D minor, as the Leipzig master has left so many worthy works intended for clavier alone. Pieces by Chopin, Rubinstein, Tschaikowsky, and Liszt completed the scheme.

AT St. Paul's Cathedral, on the Tuesday in Holy week, the customary special Service, including the greater

portion of Bach's "Passion" Music (text of St. Matthew), took place with undiminished impressiveness. The chorus numbered about 300—the ordinary choir of the Cathedral being augmented by contingents from elsewhere—and the orchestra comprised fifty executants. Messrs. Charles Macpherson and Kiddie were at the great and small organs respectively, Mr. Frederick Walker played upon the pianoforte the chords accompanying the recitatives allotted to the Narrator, and, of course, Dr. Martin conducted. The solos were taken by members of the Cathedral choir. The vigorous outbursts—such as "Barabbas" and the bold "The lightnings and thunders"—again thrilled the listeners crowding every part of the building, whilst the pathetic sections were rendered with the requisite smoothness. In the Lutheran chorales interspersing the sacred text the congregation participated to an extent realising Bach's intention.

THE annual meeting of the Allgemeine Deutsche Musik-Verein will take place this year at Leipzig, from the 29th inst. to June 1. The proceedings will include the following performances—viz., on the 29th inst., Liszt's "Grander Festmesse" and Berlioz's Te Deum at St. Thomas's Church. On the 30th inst. Liszt's "Dante" Symphony, Orchestral Suite (manuscript) by Reznicek, a Symphonic Poem by Max Schillings, and Richard Strauss's "Don Juan," at the Stadt-Theater. On the 31st inst. chamber music and vocal and instrumental compositions by masters of the seventeenth and eighteenth centuries, at the Gewandhaus. On June 1 music to Shakespeare's "Richard III," by Volkmann, at the Conservatorium, and works by German composers (Borodin's B minor Symphony, Rimsky-Korsakoff's "Scheherezade," a Serenade for strings by Teresa Careño, and other works), at the Gewandhaus. Herr Felix Weingartner will be the principal conductor.

THE third Subscription Concert of the Stock Exchange Orchestral and Choral Society took place in the Queen's Hall, on Tuesday evening, the 21st ult., with an excellent programme. Mr. George Kitchin's forces rendered full justice to every piece, whether new or old. The former included a passionate scena, "Friends, why so sad?" by Mr. W. J. Lockitt, a member of the orchestra, the solo part being well rendered by Mr. Edwin Wareham, and a clever Overture in E minor by Miss Clarisse Mallard. That admirable violinist, Mr. John Dunn, gave a masterly interpretation of Mendelssohn's Concerto, and the fine but, perhaps, over-lengthy scheme was also noteworthy for good performances of Smetana's "Lustspiel" Overture, Mozart's Symphony in D (known as No. 35), and Mr. E. German's "Gipsy" Suite. The male-voice choir rendered some glee and part-songs with its usual refinement.

THE programme of the Festival of the Lower Rhine, to be held in Whitsuntide at Düsseldorf, has now been definitely arranged, and is as follows:—First day (May 24): Anthems, 1 to 4 (Handel); "Kaisermarsch" (Wagner); Magnificat (Bach); Choral Symphony (Beethoven). Second day (May 25): "Don Juan," Symphonic Poem (Richard Strauss); Pianofore Concerto in C (Liszt); "Paradis und Peri" (Schumann). Third day (May 26): "Symphonie Pathétique" (Tschaikowsky); Violin Concerto (Mendelssohn); "Wanderer's Sturmlied" (R. Strauss); Prelude and Finale, "Tristan und Isolde" (Wagner); "Till Eulenspiegel," Symphonic Poem (R. Strauss). Conductors: Herren Buths, of Düsseldorf, and Richard Strauss, of Munich. Soloists: Mesdames Strauss de Ahna, Marcella Pregi, and Mathilde Haas; MM. Raymond von Zur-Mühlen, Sarasate, Ferruccio, Busoni, and Messchaert.

MR. J. T. HUTCHINSON obtained valuable assistance from a small choir at his Concert in Queen's (Small) Hall on March 26. Mr. Edward German's delicate setting for female voices of "Orpheus with his lute," Mendelssohn's "The Nightingale" and "Farewell to the Forest," Sterndale Bennett's "Come, live with me," and other pieces were sung with evenly balanced tone and due regard for expression. Refinement and neatness marked the rendering by Mr. Hutchinson of such contrasted songs as Sullivan's "Thou'ret passing hence," Hatton's "The lark now leaves," Shield's "Quaff with me the purple wine," and examples of Schumann and Dibdin. He also made a favourable appearance as a composer with a setting as a

duet of "It was a lover and his lass," to which justice was done by Miss Kate Frewer and Mrs. Alice Dunn, each of whom also contributed solos.

THE South Hampstead Choir, conducted by Mrs. Julian Marshall, acquitted itself very satisfactorily at a Concert at the Hampstead Conservatoire on March 28, in aid of the funds of St. Jude's, Whitechapel. An important part of the programme was Mendelssohn's setting of the 115th Psalm, the choral portion of which was steadily rendered, whilst the solos were carefully sung by Miss Saidee Kaiser, Mr. Bryant, and Mr. Emlyn Davies. Haydn's motet "Insanæ et vanæ curæ," an anthem by F. A. Marshall, "On the first of the Feast of Feasts" (from Browning's "Dramatis Personæ"), and several part-songs were also given with praiseworthy attention to detail. Mr. Emlyn Davies distinguished himself in three of Dr. Stanford's "Cavalier Songs," and other successful soloists were Misses Louise Phillips and Beatrice Wilson. Mr. Jasper Sutcliffe, the violinist, neatly played Bach's Chaconne.

THE annual and terminal examinations at the Royal College of Music were concluded on March 28, and the following Council Exhibitions were awarded by the examiners: £15 to Gertrude Lester (violin), £15 to Morfydd Williams (singing), £15 to Margaret Wishart (violin), £10 to Agnes H. G. Bailey (violin). The Charlotte Holmes Exhibition of £15 was awarded to Rebecca Harvey (pianoforte), the Challen Gold Medal for pianoforte playing to Evelyn G. King, the Council Prize for organ extempore to James C. Ridgway, and the Lesley Alexander Prize of £10 for composition to S. Coleridge Taylor. The following close scholarships were also competed for, and were awarded as follows: The Kent Scholarship, to Emma E. Atherton (singing); the Liverpool Scholarship, to Luna Zazquier (singing), for one year.

A RECENTLY issued list of music performed at St. Peter's Italian Church, Hatton Garden, during the past year, gives unmistakable evidence of the activity and zeal of the able musical director, Mr. Egbert Roberts, during that period. No less than sixty-five Masses were given, the composers' names including those of Hummel, Kalliwoda, Gounod, Weber, Haydn, Schubert, Cherubini, Palestrina, Mozart, Roberti, Niedermeyer, Wiegand, Ricci, and Beethoven. In addition to all these important works, the list of music sung at the Vespers and Benediction services during the year indicates a like display of ambitious work, and it is not surprising that the services at this church are among the most attractive musical services of the metropolis.

THE Kyre Choir, under the direction of Mr. F. A. W. Docker, gave a performance of Bach's "Passion" according to St. John, and Mendelssohn's "Hear my Prayer" and "Judge me, O God," in Christ Church, Chelsea, on March 25. Dr. E. H. Turpin accompanied on the organ and the soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. George Pownall, Mr. Arthur Appleby, and Mr. Swabey Russell. On the 15th ult. a performance of "Elijah" was given by the Choir in the French Huguenot Hospital, Victoria Park. The soloists were Miss Cecilia Gray, Miss Rina Robinson, Mr. Ager Grover, and Mr. Arthur Walenn. The accompanist was Mr. H. J. Cooke.

IN aid of the St. John's Wood Terrace Congregational Church, the Marlborough Place Amateur Orchestral Society gave a Concert on March 31, at the Eyre Arms Assembly Rooms. Aided by some excellent solo artists, the Society, under the able conductorship of Mr. Paul Oppenheimer, gave works by Mozart, Beethoven, Chopin, Haydn, and German's "Valse mélancolique," which were admirably performed. Madlle. Ella Mannheim (who possesses a powerful and well-trained voice) and Miss Peak were the vocalists. Mr. Paul Oppenheimer played Beethoven's Romance in G and Mr. Adolph Schmidt gave solos by Göttermann and other composers.

IN addition to the various contests already announced in connection with the International Trade Exhibitions, it has been decided to hold a choral competition on July 11. The number of competing choirs will be limited to eighteen, and the number of performers must not be less than twenty nor exceed fifty in each choir. The selections are to occupy about five minutes each and consist of two pieces of the

choir's own choice (one, if possible, of a humorous character), one to be accompanied and the other unaccompanied. The five sets of prizes will amount to 130 guineas, and the prizes in the aggregate will exceed £1,000.

THE seventeenth annual report of the excellent Orphan School and Benevolent Fund for Musicians again indicates an unsatisfactory financial condition, and Miss Kenway appeals once more for aid. The School has, during the past year, been removed to 16, Norland Square, Notting Hill, which has, of course, caused some necessary outlay; it is hoped that so admirable an Institution will commend itself to the notice of musicians generally, and, indeed, to all who are interested in the cause of music, and that substantial assistance may be afforded to the lady who gives her life to the work of the School.

THE Dedication Festival of St. Alphege's Church, Southwark, was kept on the 19th ult. In the morning there was a full choral celebration of the Holy Communion, the service being sung to Myles B. Foster's effective setting in E flat; and at Evensong the service used was that by C. Warwick Jordan in D, the anthem being "Now we are ambassadors" and "How lovely are the Messengers" ("St. Paul"). At both services the accompaniments and concluding voluntaries were played by an orchestra, in addition to the organ, at which Mr. Reginald Poole presided with his usual ability.

M. EMILE SAURET has gained high favour with American audiences. At New York, Boston, Chicago, Washington, and other places where he has appeared, the reception of the artist has been most brilliant, the critical voices in the press according to him the palm amongst all the violinists which have visited the States. This is high praise indeed, seeing that such excellent *virtuosi* as Ondricek, Marsick, Ysaye, and Rivarde are amongst their number.

MADAME SCHUMANN, who some few weeks ago was seized with a somewhat serious apoplectic attack, which greatly alarmed her numerous friends, is, we are glad to learn, very much better and expected shortly to be able to resume her carriage drives. Considering, however, her advanced age, she being now in her seventy-seventh year, the eminent pianist has been advised to leave her duties as a teacher as far as possible to her daughter.

AT the summer Invitation Concert of the Handel Society, on the 13th inst., at St. James's Hall, Mr. Arthur Somervell's "Forsaken Merman" will be heard for the first time in London. Other pieces in the programme are Purcell's anthem "Praise the Lord," Dr. Parry's Funeral Ode, "The Glories of our Blood and State," Mendelssohn's 114th Psalm, and Brahms's "Ave Maria" for female voices.

MR. WIEGAND has obtained five months' leave of absence from the Sydney City Council. Between July 18, 1895, and January 20, 1896, Mr. Wiegand is stated to have played at his Organ Recitals 720 different pieces—namely, 345 French, 147 German, 99 English, 68 Belgian, 42 Italian, and 19 miscellaneous, from which it would appear that this organist inclines to the French school of organ music.

STAINER'S "Crucifixion" was impressively rendered at St. George's Church, Blackheath, on March 25 and the 1st ult. The solo parts were admirably sung by Masters G. Smart and A. Smith, and Messrs. F. Leeds, E. T. Walford, and H. Simmons. Mr. R. W. Browne, organist and choirmaster of the church, presided at the new Hope-Jones electric organ, with his usual skill and effect.

THE Sydenham and Forest Hill Musical Society gave its first Concert at the Park Hall, Sydenham, on the 15th ult. The choir was heard in Van Bree's "St. Cecilia's Day" and in a selection of part-songs and madrigals. Miss Lily Thatcher contributed several songs, and Miss Jessie Grimson violin solos. The accompanist was Miss Melhuish, and the conductor, Mr. F. Shinn.

T. M. PATTISON'S cantata "A day with our Lord" was rendered on Good Friday by the choir of the Uxbridge Road Tabernacle, under the conductorship of Mr. J. Stansfeld, the choirmaster.

THE Harringay Glee and Madrigal Society held its first annual Concert on the 20th ult., under the direction of Mr. Ernest Marriott (St. Paul's Cathedral), the conductor. The soloists were Madame Edith Bartley, Miss Laura Cartwright, Miss Bessie Grant, Messrs. W. Davies and George Stubbs (St. Paul's Cathedral), and Messrs. Selwyn Davies and Adolph Fowler.

ORGAN Recitals were given by Dr. A. L. Peace, of Glasgow Cathedral, on Tuesday, the 14th ult., on the fine new organ at Bath Abbey, lately built by Messrs. Norman Brothers and Beard, of London and Norwich. The selections included works by Bach, Handel, Mozart, Liszt, Dussek, Mendelssohn, Beethoven, Meyerbeer, and the performer.

MR. EDGAR PETTMAN, on severing his connection with St. Mary's, Kilburn, as organist and choirmaster, was the fortunate recipient of several handsome gifts, which were presented to him on the 7th ult., at St. Mary's Hall, Kilburn, by the ladies of the oratorio choir, the choirboys of the church, and other friends.

BEETHOVEN'S "Mount of Olives" was performed, on the 10th ult., at St. Joseph's Retreat, Highgate Hill, by the choir of the church. The solos were sustained by Masters Balfre and Feloi and Messrs. Linwood and Seadon; the latter gentleman conducted, while Mr. Volanti Armitage accompanied very judiciously.

THE twenty-seventh of the monthly series of free Organ Recitals, by Mr. Rudolph Loman, at the Dutch Church, Austin Friars, took place on the 16th ult., when the programme included pieces by Handel, Gustav Merkel, J. S. Bach, Alex. Guilmant, and A. G. Ritter.

AT the Royal Institution, on the 9th, 16th, and 23rd inst., Mr. F. Corder will give a course of Lectures, entitled "Three Emotional Composers," in which he proposes to discuss the works of Berlioz, Wagner, and Liszt. Musical illustrations will be supplied.

MR. SINCLAIR DUNN gave his sixteenth annual Concert at Cavendish Rooms, on March 25, assisted by Miss Effie Clements, Miss Frances Hipwell, Miss Susetta Fenn, Miss May Fleming, Mr. Frank Ferris, Master Willie Cooper, and Signor Luigi Meo.

MR. W. NEWBERRY conducted a performance of "The Messiah" on Good Friday, at the Wesleyan Church, New North Road. The soloists were Miss A. Peck, Miss H. Saunders, Mr. W. Toomer, and Mr. C. Formes. Mr. J. Britton was the organist.

MR. VOLANTI ARMITAGE, organist of St. Joseph's Retreat, Highgate, gave an Organ Recital on March 28, at St. Barnabas, Kentish Town. Miss May Davy was the vocalist.

THE organ in the Concert-room at the Royal Academy of Music is being renovated by Messrs. Norman Brothers and Beard, and the pitch being lowered to the normal diapason.

SIR ARTHUR SULLIVAN has provided funds for a Scholarship for the Holiday Course for Choirmasters at the Tonic Sol-fa College.

MR. F. G. EDWARDS has been elected an Associate of the Royal Academy of Music.

#### OBITUARY.

ALEXANDER RITTER, a composer of considerable ability and originality, whose works are, however, as yet but little known outside of Germany, died at Munich on the 12th ult. He was born at Reval, in Russia, in 1833, and when quite a young man came to live in Germany, where he formed a close friendship with Hans von Bülow and other gifted musicians, whose advanced artistic tendencies he shared. His two short operas, "Der faule Hans" and "Wem die Krone," were first produced at Weimar, under the direction of Herr Richard Strauss, Ritter's most gifted pupil, and they have also been performed on several other German stages, without, however, maintaining themselves on the *répertoire* for any length of time. Besides numerous

admirable songs, in which the composer's artistic individuality finds, perhaps, its most pregnant expression, he wrote several important orchestral pieces, amongst them a "Seraphische Fantasie," "Olaf's Hochzeitsreichen," and his most recent "Sursum Corda," all of which undoubtedly take high rank amongst similar modern productions. At one time a violinist in the Weimar orchestra, Ritter has for many years past lived at Munich, where his death leaves a sensible void in musical circles. He was married to a niece of Richard Wagner, who preceded him in death some ten months ago.

With FERDINAND GUMBERT, whose death, on the 6th ult., was announced at Berlin, a musician has passed away whose life's work has been devoted to his art, in various ways, most usefully and, in some respects, with distinction. Born in Berlin on April 21, 1818, he commenced his artistic career in Sondershausen as an actor, and, during the years 1840 to 1842, was engaged as a baritone singer at the Cologne Theatre, studying composition, at the same time, under Conradin Kreutzer, the composer of "Das Nachtlager in Granada." Following the advice of the latter, he withdrew from the lyrical stage, and, returning to Berlin, devoted himself henceforth to composition and vocal instruction. In both these capacities, to which, later on, he added that of musical critic, he soon established a considerable reputation. As a teacher he was for a number of years greatly esteemed, and formed many excellent pupils, while of his numerous songs, some five hundred in number, an exceptionally large proportion has attained great popularity both in his native country and elsewhere, being distinguished by simplicity of style and gracefulness of melody. Less successful were his operettas, or "Liederspiele," amongst which may be mentioned "Die schöne Schusterin" and "Carolina." As the musical critic of several Berlin journals, Gumbert for many years wielded a considerable influence, especially in vocal matters, always amiably and with the desire to instruct; while his able German versions of the libretti of the more modern Italian and French operatic masterpieces greatly facilitated their introduction to the German lyrical stage.

OTTO ROQUETTE, the celebrated German poet, author of the charming and fanciful "Waldmeister's Brautfahrt," died at Darmstadt on March 18. His songs have been frequently set to music, and he wrote the libretto to the oratorio "Saint Elizabeth" for Liszt, with whom he was on terms of intimate friendship. He was born in 1824 at Krotoschin, in Prussian Poland, the scion of a French emigrant family, and for many years past held the appointment of professor of literary history at the Polytechnic Institute in Darmstadt.

VICTOR TILGNER, the eminent Austrian sculptor, died of apoplexy, on the 17th ult., in Vienna. He was considered the foremost sculptor of Austria, and the beautiful monument just erected to Mozart in Vienna is his work. The deceased was only fifty-two years of age, and his death only a few days previous to that fixed for the unveiling of that masterpiece (the 21st ult.) doubtless cast a gloom over the proceedings.

The famous French actress, Madame ANAÏS FARGUEIL, the favourite of Parisian audiences for nearly half-a-century, died in Paris on the 8th ult. She was born at Toulouse in 1819, and, having obtained a first prize for singing at the Paris Conservatoire, made her *début* in 1835 at the Opéra Comique, in Adam's "La Marquise." Subsequently, having contracted a throat malady which spoilt her singing-voice, she turned her attention to comedy, a sphere in which she became eminently successful.

Mrs. ELIZA RICHES, widow of Mr. Charles Harry Riches, who was a descendant of Llewelyn, the last native Prince of Wales, and was adopted when three years old by Mrs. Wyndham Lewis, afterwards Countess of Beaconsfield, died on the 5th ult., at Cardiff. She was an excellent linguist and able musician (pupil of Clara Novello), amongst her compositions being "Divine Songs for Children" and a dirge composed for the Duke of Wellington's funeral. The deceased lady was in her eightieth year.

The brothers EDWARD and JOSEPH JARDINE, two of the most eminent organ-builders of the United States, died respectively on March 14 and 15, both of heart disease, Edward's demise, at the age of sixty-six, being, in fact, directly attributable to the shock of the sudden death, on

the previous day, of his younger brother. Both were Londoners by birth and emigrated in 1846.

The death is announced, on March 14, at Vienna, of Frau ANNA PESSIAK, née von Schmerling, aged sixty-two. She was a pupil of Madame Marchesi, and for a number of years held a vocal professorship at the Vienna Conservatorium. She was the composer of pianoforte pieces and songs, several masses and other sacred works.

The death is announced recently, at Assisi, of ALLESANDRO BORRONI, musical director of the Church of San Francesco. He was a pupil of Rossini and Mercadante, and a friend of Liszt and Thalberg. Amongst his numerous compositions for the church may be instanced a Requiem, with full orchestra, produced with great success some years since at Rieti. He was in his seventy-eighth year.

FELIPE GORRITI, organist and composer of considerable reputation, died recently at Tolosa. He was born in Huarte (Navarra) in 1833, and successfully held organistships at Estella, Tafalla, and finally at Tolosa. Amongst his over three hundred compositions for the church, several Masses for four voices with orchestra, two Misericordies, and some fine motets are held in high esteem.

The death is also announced, last month, at Naples, of ARMANDO MERCADANTE, younger son of Saverio Mercadante, the famous composer of "La Vestale." The deceased, who had not inherited the father's musical gifts, was at one time an officer in the Italian army, and by his death the family becomes extinct.

We have also to record the following deaths :—

On March 15, at Vienna, LEOPOLD HAUSER, for many years choirmaster of the Church of St. Egidius, Gumpendorf, and conductor of the Wiedener Männer-Chor, aged forty.

On March 17, at Nuremberg, HUGO ZIERFUSS, Court muscisseller and publisher.

On March 17, at Boston, U.S., EDUARD HEIDL, excellent flautist, aged fifty-eight.

Recently, at Palermo, ALVARO STRONCONI, esteemed pianist, professor at the Conservatorio.

Recently, at Halle, F. HARTENSTEIN, music teacher, for some time capellmeister at the Stadt-Theater, formerly, with Victor Nessler, conductor of the Leipzig "Sängerkreis," and for some years past of the Halle Choral Society.

On March 23, suddenly, at Venice, ANGELO TAMBURLINI, operatic basso, greatly esteemed on the Italian operatic stage as well as in America, aged forty-three.

On March 29, at Rheinberg, BERNHARD TIBUS, well-known organ-builder.

Recently, at Cannes, CLAIRE ISSAURAT, operatic vocalist, aged twenty-six.

On March 30, at Vienna, Frau WILHELMINE CALAIS (daughter of the Court organist, Rudolph Bibl), a much-esteemed pianist, aged twenty-eight.

On the 1st ult., at Berlin, CARL BRAUNS, aged seventy, for many years conductor of the Chorgesang-Verein.

On the 2nd ult., at Breslau, OTTO ZIMMER, choral and orchestral director.

On the 3rd ult., FRANK WILLIAM STEPHENS, chorister of Westminster Abbey, 1884 to 1889, eldest son of Mr. and Mrs. F. G. Stephens, 47, Seymour Place, London, aged twenty-two.

Recently, at Greifswald, at an advanced age, AUGUST WAGNER, author of useful theoretical works on music, and, as composer, best known by his setting to music, for school use, the rhymed rules in Zumpe's Latin Grammar.

wish to point out—first, that certain other chromatic sevenths may be used with very good effect; and secondly, that if we admit the principle that a chromatic seventh may be taken upon other degrees of the scale than the two at present allowed, we shall be able to get rid of that musical monstrosity the "double root" theory. The following examples are of course intended merely to show the possibility of introducing the various chords with agreeable effect, and do not claim to be in any way noteworthy instances of their employment :—

Example 1 shows a chromatic seventh on the major third of the scale. In the minor this is not good, but in the major its effect is extremely rich and pompous. The omission of the dissonance gives us a chromatic concord of striking sonority for which no place seems to be found in the current theory of harmony. In approaching either concord or discord from the tonic, an exposed fifth is perfectly agreeable if the upper part moves by step. (I follow Professor Macfarren in using the term "exposed fifth" in preference to "hidden fifths," the theory which suggested the latter term being too fanciful.)

Scarcely so gorgeous as the preceding, but still a very fine chord, is the chromatic seventh on the superdominant, shown in Example 2. This also is scarcely good in the minor, and here again we get a new and agreeable chromatic concord by omitting the seventh.

In Example 3 is shown a chromatic seventh on the leading note, a chord full of wild and rugged grandeur. By adding a fifth between the bass and the upper parts in the first two chords of this example, it will be seen that the "forbidden consecutive" thus produced give additional strength to this discord without in the least detracting from its beauty. In this case, too, the omission of the seventh gives us a chromatic concord—a finer one than the last—at present unrecognised, consecutive fifths being of good effect in approaching it from the tonic. The exposed octave indicated in this example is also good. Both concord and discord are equally good in the minor.

We have in Examples 4a and 4b a chromatic seventh on the sharp fourth of the scale, the latter example showing the good effect of consecutive fifths and sevenths in its resolution upon the dominant seventh. The concord obtained by omitting the seventh may be effectively introduced if an unexceptionable progression of parts is secured. These chords scarcely suit the minor.

A chromatic seventh on the minor third of the scale is shown in Example 5. This discord is far less effective in the major, owing, no doubt, to the minor third of the scale being so prominently brought out by appearing as the root of the chord. The concord obtained by omitting the seventh is apparently diatonic in the minor key, by reason of the misleading key signature. In the modern minor the seventh is naturally a semitone below the key-note, and this should be indicated in the signature. If this were done the common

## CORRESPONDENCE.

### SOME NEW CHROMATIC HARMONIES. TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—According to the teaching of the late Professor Macfarren there are but two degrees of the scale—the tonic and the supertonic—available as roots of chromatic discords identical in structure with the chord of the dominant seventh; and this, I believe, is now generally accepted among our leading musicians. In this letter I

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chord on the minor mediant would be chromatic in aspect, as it certainly is in effect. The agreeable introduction of either the concord or the discord requires some care, but in quitting either for the dominant an exposed fifth is unobjectionable if the upper part moves by step.

This completes the list of chromatic harmonies I would suggest as worthy of being added to the present resources of the composer. I do not propose to go at present into the question of what discords higher than the seventh may be employed, but in Examples 6 and 7 will be found two minor ninths, respectively on the mediant and the leading note, of which a skilful composer could doubtless make very effective use.

I now come to my second point. There are two so called "augmented sixths," strange looking combinations explained by supposing them to be derived from a double root. But if it be admitted that a chromatic seventh may be taken upon any degree of the scale that will bear it with good effect (and surely any reasonable musician will admit this), then there is no longer any reason for not regarding the "augmented sixths" as minor sevenths; and, when so looked upon, these chords cease to be anomalies requiring a specially created hypothesis for their explanation.

With the chords I have instanced and the two miscalled "augmented sixths," we have in the major key a chord consisting of a major third, a perfect fifth, and a minor seventh upon each degree of the chromatic scale except the fourth and the minor third. Probably anyone at all acquainted with practical harmony could make agreeable use of the two chromatic sevenths I have omitted; but, so far, I have not myself been able to introduce either of them into a harmonic progression with good effect.

February 7, 1896.

W. F. DUNTON.

#### TO CORRESPONDENTS.

\* \* Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur. Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

FRIEDRICH, SWITZERLAND.—Your questions involve two considerations—the Legal and the Moral. As regards the Legal aspect, we suggest that you consult a solicitor; as regards the Moral view, why not consult your own conscience! Shall we send your letter to the American publishers and ask them to advise you?

#### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERGAVENNY.—The Choral Society, under the conductorship of Mr. W. K. Carr, gave performances on the 13th ult., in the Town Hall, of Gade's "Erl-King's Daughter" and Mendelssohn's "Loreley." The principal vocalists were Miss B. Edwards, Miss M. Blinkhorn, and Mr. W. J. Ineson. The chorus and orchestra numbered upwards of a hundred performers. Mr. A. Angle was chief violinist and Mr. F. Bamford presided at the piano-forte.

BARNSTAPLE.—The Easter Musical Festival Society chose for its Concert Mendelssohn's "Hymn of Praise," of which an admirable rendering was given in the Music Hall by a choir and orchestra of about 150 performers, with Madame M. Mallia, Miss Willis, and Mr. E. Wareham as soloists, and Mr. B. D. Bayly as principal violin. Dr. Edwards conducted.

BERKHAMSTED.—On the 1st ult. a good performance of Haydn's "Passion" Music was given in the School Chapel, by the choir, under the direction of Mr. J. T. Bavin. The chorus numbered sixty voices, and the quartets were sung

by Miss Aline Lynton, Miss Florence Oliver, Mr. Lawrence Friar, and Mr. Montague Borwell. The new organ (four manuals), which has been built by the Hope-Jones Company, was used for the first time on this occasion, and the beautiful quality of its tone created a very favourable impression.

BLACKBURN.—Lee Williams's "Gethsemane" was impressively sung on March 31, in the Parish Church, by the choir, assisted by members of the St. Cecilia and Vocal Union. The solos were effectively sung by Miss B. Lamb, Master Lamb, and Messrs. T. Sharples, J. Lancaster, and J. W. Barton. Mr. J. Higginson conducted, and Mr. J. H. Rooks, organist and choirmaster of the church, conducted. —The Cecilia and Vocal Union, under the conductorship of Mr. J. H. Rooks, gave a praiseworthy performance of Dvorák's "Spectre's Bride," on the 13th ult., in the Exchange Hall. The soloists were Miss M. G. Berrey, Mr. Iver McKay, and Mr. Bantock Pierpoint. The choruses were well sung by about 200 voices, and the important orchestral portion of the work efficiently rendered by fifty members of the Manchester Orchestra.

BRAY.—The choir of the Parish Church gave an effective rendering, on the 2nd ult., of Stainer's "Crucifixion," under the direction of Mr. A. Keeble, the organist of the church. Assistance was given in the solos by Mr. W. Kearton and Mr. E. J. Woodland.

BURNLEY.—A musical Service appropriate to the season of Lent was given in Holy Trinity Church, on the 1st ult., Haydn's "Passion" being the work rendered. The solo parts were creditably sustained by Master Eggar (whose singing displayed much intelligence and taste), and Messrs. Hartley, Arnold, Coppock, and Culpan—the last-named gentleman a recent and valuable acquisition to the choir. Mr. J. H. Rooks, organist of the Parish Church, Blackburn, officiated at the organ in a most able manner. Mr. Watson, organist and choirmaster of Holy Trinity Church, under whose able and painstaking direction the oratorio has been produced, conducted. At the conclusion of the Service Mr. Rooks played Gounod's "March to Calvary" in a masterly style.

CATERHAM VALLEY.—The Choral Society gave its final Concert of this season on the 15th ult. Mendelssohn's "Athalia" formed the first part, the illustrative verses being effectively read by Mr. D. A. Howden; Miss Emily Davies, Miss Emily Rasey, and Mrs. Percy Hall being the soloists. "Cavalleria Rusticana" occupied the second part. Special notice should be made of Miss Emily Davies as *Santuzza*, the other soloists being Miss Rasey, Mr. Charles Ellison, and Mr. W. H. Burgon. Both works were efficiently interpreted and reflect credit upon the conductor, Mr. Charles Hunt.

CHELMSFORD.—On the 1st ult. Stainer's "Crucifixion" was given at St. Mary's Church. The solos were sung by the Rev. A. Patrick, the Rev. G. E. G. Hoare, and members of the choir. Mr. Frye was at the organ, which was supplemented by a few wind instruments.

CHEL滕HAM.—A successful Concert was given in the Assembly Rooms, on the 9th ult., by the Society, conducted by Mr. C. J. Phillips. The programme consisted of "The Swan and the Skylark," by A. Goring Thomas, unaccompanied part-music and orchestral selections, band and chorus doing excellent work.

CHESTERFIELD.—The annual Concert of the Orchestral Society took place on the 7th ult., in the Stephenson Memorial Hall. The playing by the orchestra of Grieg's "Peer Gynt" Suite, two numbers from Cowen's "Language of Flowers" Suite, and the "Ruy Blas" and "Der Freischütz" Overtures reflected great credit on the conductor, Mr. H. N. Biggin. The vocalists were Miss Greta Williams and Mr. Charles Chilley.

COVENTRY.—At St. Michael's Church, on Good Friday, Parts 2 and 3 of Handel's "Messiah" were sung before a large congregation, by a chorus of about 150, accompanied by strings and organ, and conducted by Mr. H. C. Perrin. Mr. G. W. Borwell ably presided at the organ.

DEWSBURY.—Bach's "Passion" Music was impressively sung on the 3rd ult., at the Parish Church, under the able

direction of Mr. Walton Batley. The soloists were Master S. Oldroyd, Miss Sykes, Mr. F. Fallas, Mr. W. Blackburn, and Mr. Elstub. The choir was increased to about 100 voices, and Mr. Alfred Benton presided at the organ.

**ELY.**—An impressive rendering of Haydn's "Passion" Music was given in the Cathedral on Tuesday in Holy Week. The choir was augmented by members of the Musical Society, and Mr. Percy Hughes, who presided at the organ, was assisted by a small orchestra, of which Mr. Randolph Hall was the principal. The performance reflected great credit on its director, Mr. T. Tertius Noble.

**ENFIELD.**—The Musical Society closed its recent season on the 14th ult., with a successful performance of Gaul's "Holy City" and a miscellaneous selection, at the Bycullah Atheneum, under the conductorship of Mr. John C. Ward. The soloists were Mrs. Mary Davies, Miss Rose Dafforne, Mr. Harry Stubbs, and Mr. Harrison Brockbank; harp, Miss Miriam Timothy; pianoforte, Mrs. Hepworth.

**GOVAN.**—The first performance in the Parish Church of Stainer's "Crucifixion" was given on Palm Sunday by the choir, with Messrs. Moir and Fleming as soloists, under the direction of Mr. Allan Paterson, the organist of the church.

**GREAT STANMORE.**—An impressive performance of Lee Williams's cantata "Gethsemane" was given on March 27 in the Parish Church, under the direction of Mr. C. B. Morris, upon whom and the members of the choir the rendering reflected great credit.

**HALIFAX, NOVA SCOTIA.**—Stainer's "Crucifixion" was sung with success by the choir at St. Luke's Cathedral, on March 20, under the direction of Mr. F. Gatward, organist and musical director.—Madame Albani and company brought their Canadian tour to a close on March 30 and the 1st ult., when they were enthusiastically received at the Academy, Halifax, on both evenings.

**HALSTEAD.**—The Orchestral Society, under the conductorship of Mr. George Leake, played an admirable selection of high-class music, on the 8th ult., in the Town Hall. Mr. F. B. Smythies was principal violin, and the enjoyment of the evening was increased by the singing of Miss Mabel Yorke. The programme included Beethoven's Second Symphony in D, Edward German's "Henry VIII." Dances, and Bach's Concerto for two violins, these instruments being played by Mr. F. B. Smythies and Mr. R. Hall.

**HAMILTON, N.B.**—At its second Subscription Concert the Choral Union gave a miscellaneous selection, including Sullivan's cantata "On Shore and Sea." The principal vocalists were Miss K. F. Grey and Mr. Moir. Mr. Mackie and Mr. Steven severally presided at the pianoforte and organ, and were assisted by a small orchestra led by Mr. W. H. Cole. Mr. H. W. Jones conducted.

**HAWARDEN.**—The Choral Society, under the direction of Mr. R. W. Pringle, gave a successful Concert, on the 7th ult., at the Gymnasium. The programme included Gade's cantata "Spring's Message." The soloists were Miss E. Harvey, Mr. I. J. David, and Mr. B. Beard. The band (a contingent from the Mold Orchestral Society, ably led by Mr. Horace Haselden) rendered the accompaniments very efficiently and gave several other pieces. The accompanists were Miss Lloyd Parry and Mr. Thomas Pate. A violin solo, Pergolesi's *Canzonetta*, was contributed by the Hon. Mrs. Henry Gladstone with much taste.

**HEMEL HEMPSTEAD.**—The Choral Society's Concert took place in the Town Hall, on the 9th ult., when Macfarren's "May Day" and a miscellaneous selection, which included the Choral March from "Tannhäuser," were well rendered by the members. Miss Phipps, Miss B. Grant, Mr. L. Friar, and Mr. M. Borwell sang with marked success; and Miss Blathwayt's and Miss F. Blathwayt's respective violoncello and violin solos were greatly appreciated. The pianoforte and harmonium were entrusted to Miss L. Jones and Mrs. Everts, and Mr. J. T. Bavin conducted.

**ILKESTON.**—On the 13th ult. the second Concert of the Ilkeston and District Harmonic Society was given in the Town Hall. The principal artists were Mrs. Smyly, Mr. Josse Willey, and Mr. Radford. There was a full band and chorus, Mr. W. G. Taylor conducting, and Mr. W. H. Whitehead acting as leader. The programme consisted of Bennett's "May Queen," which was very creditably given, and a miscellaneous second part.

**LLANDUDNO.**—On Good Friday, at Holy Trinity Church, Stainer's "Crucifixion" was admirably rendered by the choir, assisted by friends. The tenor solos were taken by Mr. A. Fleet, the bass solos by Messrs. A. Jones and Hornsby, and the soprano and alto parts in the unaccompanied quartet by the Misses Jephcott and Hamilton. Mr. R. H. Whall presided at the organ.

**MALDON, ESSEX.**—At the Congregational Church, on March 26, the cantata "The Last Night of Bethany," by C. L. Williams, was successfully rendered by the choir, and repeated after a short Service on the following Sunday evening. The solos were well sung by the Misses J. and G. Clear and Miss Ada May, and most of the choruses were given with spirit and effect.—On March 26 the anthem "The Souls of the Righteous," by W. Bear, was also given, the solo being expressively sung by Miss A. May.

**MAYFIELD.**—An excellent performance of Mendelssohn's "Lauda Sion" was given on March 24, in the Parish Church, under the direction of Mr. Daniel McIntyre. The soloists were Miss M. Tarbet, Miss J. Littlejohn, Mr. R. S. Dykes, and Mr. W. Harvey. The organ and pianoforte were respectively entrusted to Mr. A. Wood and Mr. Campbell.

**MONMOUTH.**—A Concert was given on the 14th ult., at the Rolls Hall, by the members of the Monmouthshire Musical Society, including the recently attached Caerleon branch. The choral works selected were Bach's cantata "God's time is the best" and Mendelssohn's 95th Psalm, and the performance, under the direction of Mr. George Renecle, was very satisfactory. The solo music in the cantata was effectively rendered by Miss F. Evans, Mr. D'Arcy de Ferrars, and Mr. Gibbons; and in the Psalm by Mrs. Broderick, Mrs. Charles Nicholson, and Mr. D'Arcy de Ferrars. The second part of the programme was miscellaneous, and comprised the *Larghetto* from Beethoven's Symphony in D, several songs by the soloists, and some part-songs by the choir, besides other pieces of interest. The organ accompaniment in the cantata and Psalm by Mrs. Hodgkinson contributed largely to the good results secured.

**NEWMAINS.**—A Concert was given on March 27 by the Musical Association, consisting of selections from oratorios, glees, part-songs, and orchestral pieces, which were effectively performed by the choir and orchestra of eighty performers, under the direction of Mr. Robert Booth. The solo vocalist was Mr. R. K. Hinshalwood. As a fitting conclusion to the season, the members of the Association presented to their conductor a purse of sovereigns; and Mr. Booth was also the recipient of a handsome *bâton* from the members of the choir of Coltness Memorial Church, of which he is the organist.

**OLDHAM.**—On March 27, at the School Board Concert Room, a successful Concert was given by the students of the Oldham College of Music. Beethoven's Funeral March was played—the audience standing—as a tribute of respect to the late M. Vieuxtemps, the eminent violoncellist and Professor of the College. In the performance of the pieces which followed the students gave evidence of good training.

**PERTH.**—The musical season in Perth has been no less active than usual, although not so many of the regular Subscription Concerts have been given by the local societies. The energies of the Musical Society have been concentrated upon a single Concert, consisting of Handel's "Israel in Egypt," which was given last month, and practically brought the season to a close. This work, on account of the great preponderance of choral numbers, is a heavy one for a provincial society to tackle; but the result was a very satisfactory one, and did credit to the conductor, Mr. F. S. Graves. The solo parts were

undertaken by Miss Watt, of Inverness, Mr. Charles Blagbro, and members of the choir. Cole's Glasgow Orchestra provided the accompaniments.

PLYMOUTH.—The annual rendering of Stainer's "Crucifixion" by the Christ Church choir, under the able direction of Mr. Godwin Fowles, the organist and director of the choir, took place on March 25. Owing to Christ Church being closed for restoration the Service was held in St. Barnabas Church.

RHYL.—On the 5th ult. there was an orchestral accompaniment to the evening Service at St. John's Church, Mr. A. E. Jones presiding at the organ. The anthems were Dr. Naylor's "The foe behind" and Mr. Bruce Steane's "The first day of the week," both being well rendered by the choir, and accompanied by the orchestra, under the leadership of Mr. G. Roberts. Mr. J. D. Asher conducted.—On the 9th ult. the choir gave an attractive miscellaneous Concert at the Church House. The vocalists were Mrs. Insull, Master C. Stewart, Mr. W. A. Thomas, and Mr. L. Jones. Clarinet and cornet solos were respectively given by Sergt. I. Parcell and Mr. J. O. Vaughan, and pianoforte pieces, which included Mr. Edward German's "Henry VIII." Dances, were contributed by Mr. E. A. Jones. A duologue, entitled "A Narrow Escape," was recited by Miss Townshend and Miss E. Townshend.

RIPLEY.—Mr. W. Taylor conducted a meritorious performance by the Choral Society of Mendelssohn's "St. Paul," on March 31, in the Public Hall. The soloists were Miss M. P. Allen, Mrs. Lindall, Mr. H. Beaumont, and Mr. H. Rickard, and the choir and orchestra numbered about 130 performers. Mr. T. Soar was principal violin and Mr. T. Caution played the organ.

ROMFORD.—On the 1st ult. the choir of St. Edward's Parish Church gave a good performance of Lee Williams's "Bethany." The soloists were Mr. S. Brown and Mr. H. Clinch, and boys from the London Training School for Choristers. Mr. Gilbert Tozer, organist and choirmaster of the Parish Church, Windsor, was at the organ; and Mr. Cyril G. Church, of St. Edward's, conducted. After Evening song on Easter Day Mr. Church gave his usual Sunday evening Recital.

RUGBY.—Stainer's "Crucifixion" was sung at the Parish Church on March 25, and on Palm Sunday in the afternoon, under the direction of the organist and choirmaster, Mr. George H. Hidden. The solos were rendered by members of the choir.

SILLELAGH, CO. WICKLOW.—A successful Concert was given in the Town Hall, on the 10th ult., by members of the Choral Union. The programme consisted of several numbers from Bradbury's cantata "Esther, the Beautiful Queen," and part-songs and solos, all of which were meritoriously rendered and reflected much credit on the conductor, Mr. Samuel Nicholson. Mr. Edward Dyas, organist of St. Thomas's Church, Dublin, presided at the pianoforte and accompanied throughout with his usual ability.

SOUTHPORT.—A Concert was given on the 10th ult. by the St. Philip's Choral Society, when the principal feature of the performance was a cantata, entitled "Jairus, the Ruler's Daughter," by E. Cympson, under the direction of Mr. James Young, the organist and choirmaster of St. Philip's Church. The principal vocalists were Miss Howarth, Mrs. Wells, Miss Procter, Mr. G. Reynolds, and Mr. and Mrs. Nutt. The second part was miscellaneous, consisting of part-songs and instrumental pieces.

SWADLINCOTE.—The Harmonic Society (conductor, Mr. H. Buckley) gave Sir Michael Costa's "Naaman," on the 15th ult., to a large and appreciative audience.

TORQUAY.—Mr. Charles Edwards gave two attractive miscellaneous Concerts, in the afternoon and evening of the 7th ult., in the Parish Rooms. The vocalists were Mrs. K. T. Davy, Miss M. T. Davy, and Mr. S. J. Bishop, and instrumental solos were contributed by Mrs. W. H. Mortimer (pianoforte), Mrs. H. Crocker (violin), and Mr. G. H. Stone (oboe).—The Musical Association, conducted by Mr. T. H. Webb, concluded its recent season on the 15th ult., by an excellent Concert in the Bath Saloons,

The programme included several orchestral pieces and Dr. Harford Lloyd's cantata "Hero and Leander," the solos in this work being effectively sung by Miss R. T. Davy and Mr. H. Thorndike; Madame Gomez sang in the second part of the evening, and, under the direction of Mr. J. W. Crowe, several madrigals and part-songs were also admirably rendered by the choir.

TUNBRIDGE WELLS.—Mr. Hunnibell's Choral Society gave a very successful performance of Dr. Parry's oratorio "Judith," on the 10th ult. Mr. Hunnibell had given the choir assiduous and careful training, and he certainly must have been gratified by the excellence of its work. The solos were sung by Madame Bertha Moore, Madame Belle Cole, Mr. Daniel Price, and Mr. William Green, who took the place of Mr. Herbert Grover (indisposed). There was a London orchestra, augmented by local players, and the work and its performance made a great impression.

WEYMOUTH.—The Upwey Choral Society and the Weymouth Glee Club gave an excellent performance of Gaul's cantata "The Holy City" and the "Daughters of Acquilia," the latter a cantata arranged from Verdi's opera "Attila," at Upwey and Weymouth, on the 11th and 13th ult. respectively. The conductor was Miss Emma Bullen. The solos were admirably sung by Miss Teresia Blamey, Miss Florence Croft, Mr. D'Arcy Clayton, and Mr. Arthur Barlow. Miss Ethel Beestlestone was the solo violinist and Miss Dorothy Thomas gave recitations.

WHITCHURCH, SALOP.—A Service in aid of the Cottage Hospital was held in the Parish Church on March 25, when Mendelssohn's cantata "Lauda Sion" was sung by the Musical Society, the accompaniments being played by the Orchestral Society, under the baton of Mr. W. E. Rogers, organist of the Parish Church. The vocal principals were Miss Houldsworth, Miss Addenbrooke, Dr. Denning, and Mr. J. Jones. Preceding the cantata, Mendelssohn's Overture to "Athalia" was played by band and organ, Mr. W. A. Roberts presiding at the latter. In a short Recital Mr. Roberts subsequently played Purcell's Toccata, Andante (Hoyle), Pastorale (Lemare), and Sonata da Camera (Peace).

WHITTINGTON MOOR.—A Ballad Concert was given in the Webster's Endowed Schools on March 25, in aid of the funds of Whittington Moor and District Early Closing Association. The vocalists were Mrs. T. H. Kelly, Miss G. Bingham; and Messrs. Thos. Cooper, W. H. Crags, P. J. Kelly, T. H. Kelly, and S. Neave. Mr. G. H. Sadler and Miss Nutall presided at the pianoforte.

WINDSOR.—An excellent performance of Handel's "Israel in Egypt" was given at the Albert Institute on the 2nd ult., by the Windsor and Eton Choral Society, conducted by Sir Walter Parratt. The principal vocalists were Miss P. Hughes and Messrs. P. Coward, G. Stubbs, H. Stubbs, and B. Mills. At the rehearsal on the previous Monday Sir Walter was presented with a case of plate by the members of the Society.

WREXHAM.—Stainer's "Crucifixion" was sung in the Parish Church on March 31, by an augmented choir, with Mr. F. Pulett at the organ.

YARMOUTH.—The second Concert of the Musical Society's thirty-seventh season was given in the Town Hall, on the 14th ult., before a good audience, when Spohr's "Last Judgment" was given for the first time in Yarmouth. Under the skilful guidance of Mr. Haydon Hare the Society more than sustained its old reputation, improvement at almost every point being noticeable. The chorus, better balanced than usual, sang with marked precision, good tone, and correctness, and displayed delicacy, spirit, and power as occasion needed. The principal singers were Miss Percival Allen, Miss May Sieber, Mr. S. Dye, and Mr. J. B. Smith (Peterborough Cathedral).

ORGAN APPOINTMENTS.—Mr. George H. Fox, Organist and Senior Music-master to Blairbridge School, Scotland.—Mr. Arthur H. Gibbons, Organist and Choirmaster to the Parish Church, Cirencester.—Mr. J. W. Wilson, Organist and Choirmaster to the Parish Church, Little Falls, U.S.A.—Mr. Leonard Barton, Organist and Master of the Choristers of St. Peter's Church, Peebles.—Mr. Sydney B. Mason, to St. Cecilia's Church, Harlesden.

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### DAILY TELEGRAPH.

Mr. F. G. Edwards's "History of Mendelssohn's Oratorio 'Elijah'" comes with admirable propriety in the jubilee year of that great work. . . . Mr. Edwards's book contains, of course, much that is familiar to students of Mendelssohn, and even to the casual readers of musical biography, but the author is able to set forth no little which fairly claims attention as new. There are, for example, various letters from the composer not heretofore made public, and full of interest for those to whom the details of a great work are attractive. Herein lies the chief value of the book.

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Those who wish to read a full and authentic account of the conception and production of this oratorio cannot do better than consult Mr. F. G. Edwards's "History of Mendelssohn's 'Elijah,'" which has just been published by Messrs. Novello. Much of the matter dealt with is, of course, already known, but Mr. Edwards has unearthed several new facts and a good deal of hitherto unpublished correspondence.

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